DOCUMENT RESUME

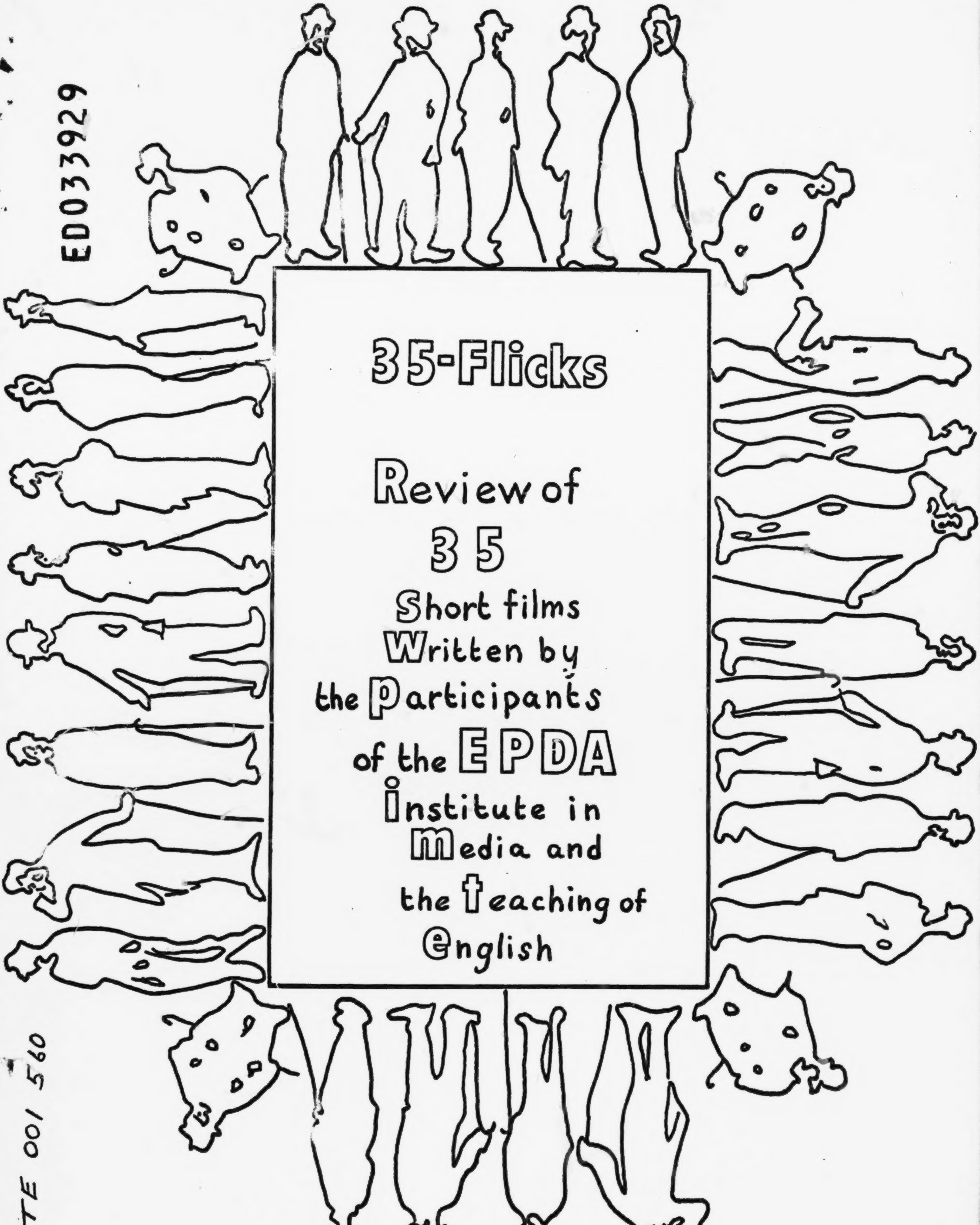
ED 033 929 TE 001 560

TITLE	35-Flicks: Review of 35 Short Films.
INSTITUTION	Arizona State Univ., Tempe. EPDA Inst. in Media and the Teaching of English.
Spons Agency	Office of Education (DHEW), Washington, D.C.
Pub Date	69
Note	64p.
EDRS Price	EDRS Price MF-$0.50 HC-$3.30
Descriptors	Audiovisual Aids, Audiovisual Communication, *English Instruction, *Films, *Film Study, *Instructional Aids, Instructional Materials, Multimedia Instruction, Sound Films, *Teaching Guides, Thematic Approach

Abstract

Comments about these short films, written by participants of the EPDA Institute in Media and the Teaching of English, include an abstract of the film's main points, a plot synopsis, appropriate age level of the audience, strengths and weakenesses of the film, possible unit themes or topics to be developed around the film, a list of books and additional films that have parallel themes, and discussion questions. Also noted for each film are the running time, color or black-and-white, the distributor, and the rental fee. Cartoons, documentaries, mood pieces, animations, and filmed short stories are listed, but none of the films are "educational," at least not in the usual sense." (LH)

ED033929



35-Flicks

Review of
35
Short films
Written by
the Participants
of the EPDA
Institute in
Media and
the Teaching of
English

TE 001 560

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

PREFACE

During the past summer, 16 participants in the EPDA Institute in Media and the Teaching of English at Arizona State University viewed and discussed 35 short films. Some films were favorites of nearly everyone, some were liked by only a few, but all of them reinforced my belief that the short film could be (and should be) an important part of every English class in the secondary school. None of these films were educational, at least not in the usual sense. There were no titles like "Visiting the Dusty Relics of a Great Writer for a Prayer or Two," "The Way to God, Republicanism, and the Better Life through Grammar," "Our Friend, the Introductory Adverbial Clause," or "You Too Can Learn How to Outline." Instead, the films were about life, about people living in a confused and sometimes chaotic world, about people who had real problems with no easy solutions--exactly what literature and composition and language are supposed to be about. The films would fascinate teachers and students, just as literature and composition and language fascinate people who see the life in the stuff of English class, not just the dust that has accumulated through boredom and disuse.

Some films were about juvenile delinquency or surfing or loneliness or madness or creativity or war or anger or the totalitarian society, but all had several common elements--each had something to say, each had a point of view and a personality, and each made no pretense that simple and obvious problems inevitably led to simplistic answers. If anything, these films offered no answers at all, just as good and great literature offers no answers, only comments about the state of man so man can study himself. These films have much to offer any English class, for they do involve the students and they should lead to some compassion for man. That is not a bad thing to say about anything we do in English class.

Enjoy these comments. The 16 participants who wrote them enjoyed the films, and, I think, enjoyed writing the comments. I know they will be using some of these short films in their classes in the coming year. It is our hope that some of the comments will excite or intrigue or amuse you enough that you may consider doing the same.

Ken Donelson
Director
EPDA Institute in Media and
Teaching English
Arizona State University
Summer, 1969.

TABLE OF CONTENTS

NO REASON TO STAY ---------- 3
ADVENTURES OF AN * ---------- 5
THE HANGMAN ---------- 7
I WONDER WHY ---------- 10
WHY MAN CREATES ---------- 12
A CHAIRY TALE ---------- 14
NEIGHBORS ---------- 16
BEGONE DULL CARE ---------- 18
THE LEAF ---------- 19
KODAK TEEN-AGE MOVIE AWARDS ---------- 21
UNICORN IN THE GARDEN ---------- 23
DREAM OF WILD HORSES ---------- 25
LINES: HORIZONTAL ---------- 27
NAHANNI ---------- 28
GUERNICA ---------- 30
POPPYCOCK ---------- 32
GUM ---------- 33
MOODS OF SURFING ---------- 34
THE HAND ---------- 35
HELP, MY SNOWMAN IS BURNING DOWN ---------- 37
COLOR COLLAGE ---------- 38
MACBETH ---------- 40
RHINOCEROS ---------- 42
YOU'RE NO GOOD ---------- 44
THE PUSHER ---------- 46
OCCURRENCE AT OWL CREEK BRIDGE ---------- 48
CARNIVAL ---------- 50
I'VE GOT THIS PROBLEM ---------- 51
PASSION FOR LIFE ---------- 52
CORRAL ---------- 54
THE WEAPONS OF GORDON PARKS ---------- 55
SATURDAY SYMPHONY ---------- 57
THE STRINGBEAN ---------- 58
SILENT SNOW, SECRET SNOW ---------- 60
THE EYE OF THE BEHOLDER ---------- 61
LIST OF FILM DISTRIBUTORS ---------- 63

NO REASON TO STAY

28 minutes, b&w, Contemporary Films, rental $8.00.

ABSTRACT

Christopher Wood stolidly marches through his last day of school in this biting, tense, and wholly biased attack on the meaningless of modern education. Not a "typical" drop-out but rather an intelligent and perceptive young man, Chris views school as totally irrelevant to him, his problems, and his society. His teachers cannot teach him, his parents cannot hear him, and his girlfriend cannot understand him. Ultimately, Chris rebels against rote learning, meaningless drills piled upon equally meaningless facts, and an educational system which ignores students and their needs, and decides that he must leave school. The film asks the questions--what is the purpose of education and what can the schools do to encourage people like Chris to remain in the school?

SYNOPSIS

Christopher Wood, much brighter and much better dressed than the usual student, sees his school as an agent of conformity, of regimentation, of indoctrination with no humanity or personality and with no ability to respect students or their personalities. In this last day before Chris makes his decision to leave this production factory, Chris attends two classes which justify his action--a history class and an English class. The history teacher drones endlessly and then asks a student to repeat the four reasons for the fall of the Roman Empire and the spread of Christianity in the exact order he gave the class. The English teacher finds Chris reading a poem by Dylan Thomas instead of the subject for the day, Noyes' "The Highwayman," and reprimands Chris for not sticking to his assignment. Both teachers revel in making fun of the students. Chris fantasizes his need for power (in an institution that allows him no power) by first seeing himself as a judge condemning the history teacher to death for boring students and second imagining a Canadian Cabinet fretting over his decision to leave school. He attempts to communicate his feelings to his girlfriend, who obviously does not understand the problem. Worried by his reaction, she indicates her willingness to begin a sexual relationship and is bewildered when he rejects her overtures. He meets his mother and rapidly discovers that she is both unwilling to listen to him and unable to understand his feelings. He makes one final effort to talk by trying to visit a school counselor and discovers the counselor has little time to listen, though it is obvious that the counselor may be more interested in talking than Chris thinks. Finally, Chris flees from the school. Both the viewer and Chris are left with the feeling that the only justification for his remaining in school is economic--Chris has no financial security without a secondary diploma.

AUDIENCE

Most teachers will probably not want to use the film with students younger than juniors or seniors in high school. Teachers who use it with any group should be prepared to discuss it honestly or the film should not be used at all. With some planning, the discussion could be provocative and valuable for both teacher and young people, but the inexperienced or timid or nervous teacher should probably avoid this film. The film would be valuable for in-service training, and for future teachers, the film is a must. No other film I know so clearly, if sometimes so unfairly, demonstrates the problems and weaknesses of education today.

STRENGTHS AND WEAKNESSES

The print I saw either was an attempt at extreme realism or it had a muddy soundtrack since much of the first half of the film verged on the unintelligible. Still, the excellent camera work, the sensitive and believable acting, and the generally tight and economic script made up for any audio problems. The film is a picture of a highly biased point of view. Students may be involved and some teachers may be repelled by the emotional treatment of the history teacher or the English teacher, but almost no viewer could remain indifferent. The very bias of the main character would be helpful in talking about point of view or focus or personality in film making.

POSSIBLE UNIT THEMES OR TOPICS

Alienation--rebellion--nonconformity--man vs. the establishment--thinking for yourself--personality in communication--what is the purpose or value of learning?

FILMS THAT HAVE PARALLEL THEMES

LONELY ARE THE BRAVE--EAST OF EDEN--THE LONELINESS OF THE LONG DISTANCE RUNNER--NOBODY WAVED GOODBYE--THE 400 BLOWS--REBEL WITHOUT A CAUSE--SPLENDOR IN THE GRASS--BILLY LIAR--DAVID AND LISA.

BOOKS THAT HAVE PARALLEL THEMES

Ralph Ellison--INVISIBLE MAN
Warren Miller--THE COOL WORLD
J.D. Salinger--CATCHER IN THE RYE
Joseph Heller--CATCH-22
Franz Kafka--THE TRIAL
Nat Hentoff--I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN
Jeannette Eyerly--DROP-OUT
Annabel and Edgar Johnson--COUNT ME GONE
Alan Sillitoe--THE LONELINESS OF THE LONG DISTANCE RUNNER
Maia Wojciechowska--TUNED OUT

QUESTIONS

Why was the film done in black and white? Would color have added (or removed) something of value?

What is the purpose of education, of learning, of teaching, of an educational system?

Who or what created the educational system that entrapped Chris? What is the teacher's responsibility to the system, to Chris, to himself?

What can we do to make education stimulating or relevant to students like Chris?

What does English class have to offer to students?

How relevant is Chris' problem to other young people?

What in your school parallels this film?

What kind of schools do we need to offer people like Chris a reason to stay?

Is Chris wholly justified in his actions?

What do we say to adults who argue that young people want everything handed to them on a silver platter? Should all education be interesting and relevant to all students? If so, how can we make education that way? Should the community determine the content or teaching approaches in a curriculum?

Is compromise a necessary facet of life? Did Chris keep his honor at too big an expense?

Does Chris really give his teachers a chance to teach, or does he turn them off too rapidly?

Does the bias of the film hurt the responses of viewers? Is it possible to make a film (write a paper, give a speech) without bias? Could the film have made its point just as effectively if it had been objective?

John Holt said, "School is mainly a place where you follow meaningless procedures to get meaningless answers to meaningless questions." Presumably, Chris would agree with Holt, but is the statement fair? Does it apply to your school? Does it apply to your teaching?

Would students from less advantaged homes than Chris identify with him and his problems?

ADVENTURES OF AN *

10 minutes, color, Mass Media Ministries, $10.00, 1957

ABSTRACT

An asterisk is "something special"--a star, and this animated story follows the adventures of a very human one: from his adventure/scolding/more adventure/more scolding childhood through his ho-hum existence as an adult to his super-sympathetic role as a daddy to an asterisk. He ends up in this story with the ability to preserve his imagination.

SYNOPSIS

This is the story of an * who loves to play and enjoy each new thing he sees and of his father who has forgotten how to play and see new things. It opens with the asterisk (a young one) playing with his favorite things--his rocking horse, dog and his fish (live). The father is quick to interfere when he sees the asterisk taking the fish out of the bowl to play with them (an act which shortens fish life). This disturbs the paper-reading dad and a reprimand follows. Undaunted by scolding, and hungry for attention, the asterisk jumps into dad's lap and sends the papers scattering--down the stairs and outside -- followed in hot pursuit by the dad and asterisk. This brings them to a drinking fountain which offers the asterisk both an opportunity for refreshment and play. After his drink,the asterisk then invites dad for his--and some fun. As dad leans into the water, the asterisk nozzles it so dad gets a fire-hose spray of it in the face. Obviously, a reprimand again. But then a parade catches the asterisk's attention. Gleefully he joins the crowd. He isn't afraid of the animals, as the young boy next to him is, so he does an impromptu immitation of the lion which frightens his acquaintance and causes a fight between them. Again, the daddy has to get involved with this unpleasantness. Reprimand. A fence! Complete with knothole. What better thing for a curious youngster. A big construction job behind the fence turns our imaginative sidewalk superintendent into a real super--as he gathers materials and starts building a something-less-than graceful addition on to the front of the house. Oh, Dad, poor dad, the asterisk-son's built on your flower and your're feeling so sad. The dad cuddles his precious flower (which has been at the base of the asterisk's construction site) and really lets fly with a strong reprimand. And then the asterisk's world turns blue. Real shoulder-slumping blue. As he walks, he seems to grow (the passage of time). He meets some teens but doesn't look like them and is laughed at (as teens will); so he leaves and returns looking like them and is, of course, accepted. He's cool now. Which means hip, or with-it, and now his world is cheery red. He subsequently graduates, does his military bit, gets married and becomes a daddy. He's happy at work--which displeases his co-workers. This dampens his spirits to the point where even art has no attraction for him. Into his chair at home to read his paper (like his dad). And then he looks at his world around him (unlike his dad) and it takes the shape as it did when he was a child. But this time the horse, similar to the one in his infancy, becomes real. He mounts, grabs his asterisk-son and they both ride off to happier things as the daddy turns into an asterisk again.

AUDIENCE

This film is appropriate for junior ahd senior high school students because it is abstract. This lets each student react to it based on his own level of sophistication.

STRENGTHS AND WEAKNESSES

The main strength of the film is its abstractness. This lets the student either react to the action of the protagonist or to the emotional involvement or to the philosophical bases underlying the whole premise. Another strength is that the point of the film has been reduced to a graphically simple story line, thus eliminating all extraneous interference. In addition, audience involvement is assured throught the use of a protagonist who possesses easily indentifiable empathetic personality traits, i.e., joy, sense of humor, natural curiosity. Then too, the characters are so well defined that no dialogue is needed--thus making the film more timeless. Color is used effectively throughout to represent different emotional stages of the protagonist. The musical score emphasizes and delineates the attitudes through out. The film is long enough to make the point and yet short enough to get out of it quickly. The animation is professional and the execution charming. In retrospect, the asterisk seems like an obvious choice, as it means both a star and a special character. (Unfortunately this particular print showed the typical signs of age -- scratches and noisy audio track through the first half.)

POSSIBLE UNIT THEMES OR TOPICS

Being an individual--group pressures--conformity

FILMS THAT HAVE PARALLEL THEMES

THE GRADUATE -- THE MISFITS -- TO KILL A MOCKINGBIRD -- BILLY BUDD -- 12 ANGRY MEN

BOOKS THAT HAVE PARALLEL THEMES

CATCHER IN THE RYE -- A SEPARATE PEACE

QUESTIONS

1. Why was an asterisk used?
2. What message does the film try to convey?
3. How would you compare the boy's reaction to the world around him to his father's?
4. How does the boy's spontaneity affect his father?
5. Is any type of cycle depicted in the film?
6. Why is there conflict between the father and son?
7. What were the father's reasons for discouraging his son?
8. Does this happen in your life? What are some specific instances?
9. Why were you discouraged or your ideas squelched?

THE HANGMAN

12 minutes, color, Mass Media Ministries, $12.50.

ABSTRACT

THE HANGMAN is a didactic statement of man's responsibility to his fellow man. Maurice Ogden's poem "The Hangman", narrated by Herschel Bernardi, is placed in an animated setting that changes from realistic to surrealistic. As each citizen of the town is hanged, and the others do nothing to stop this "Hangman," the theme becomes more positive..."Man is his brother's keeper and in this has failed."

SYNOPSIS

THE HANGMAN is an animated film based upon a poem written by Maurice Ogden in 1959. The narration is done by Herschel Bernardi with background music provided by Serge Hovey.

As the film begins, we see music on a stand at a window with only the hands directing visible. This is followed by a series of floating symbols that represent the musician, scientist, Rabbi, chess players, etc. who are the citizens of a conservative, respectable small town. The buildings are mostly of red brick with the exception of the court house which reflects a Spanish influence. Above this courthouse door the inscribed "Discite Investitium Moniti" which means something to the effect that 'you have been warned.' All the colors used in the film are muted and somber.

As the townspeople go about their daily lives, the Hangman comes to town, and, uninterrupted, builds his gallows in the courthosue square.

> ...We wondered whenever we had the time...
> To ask who was to be hanged...

The Hangman answers them in a riddle.

> ...He who serves me best...
> Shall earn the rope on the gallows tree...

The first to be hanged is an alien. The others breathe a sigh of relief that it is not they and go about their daily lives. They assume that the gallows soon will be gone, but the gallows stay...

> And no one spoke
> Out of respect to the Hangman's cloak.

As he stands beside his gallows, running the rope through his hands, this Specter announces that the gallows were not built for the alien. His hanging was merely a test...it is necessary to stretch a rope when it is new. A voice cried "shame" and was the second to be hanged.

With this second hanging the tree begins to grow, and as we see the townspeople going about their daily lives, their heads are covered. Also, as we catch glimpses of the town, the solid, dependable appearance of the buildings begins to disappear, and they slowly become structures of no definite shape.

The third victim is a 'userer', a Jew, an infidel, and again, the Torah is seen floating through the air. Although it is not actually expressed, there is a strong feeling at this point that mankind is being indited for the centuries of Jewish persecution that culminated in the extermination of so many in the concentration camps during WWII.

The fourth man is a victim of the lack of concern for the 'doomed and black.' The hangman speaks of a document where it is all down, and between these hangings he continues to stand beside his gallows playing the rope between his fingers. The fifth and sixth victims were hanged merely to test the trap, and

> We asked no more
> But tallied the score
> As the gallow's wings grew wide
> And touched from side to side
> And cast a shadow across the town...

The courthouse, too, has begun to crumble, and the motto above the door is no longer sharp and clear.

The town no longer has any shape or form, and all the townspeople have been hanged save one, one who sought to save himself by not interferring with the Hangman. Suddenly, this last man hears his name called in this ghostly, empty town, and the

Hangman comes and...

Laid his hand upon my hand...

and took him to the gallows. When this last man realizes that his lack of involvement has not saved him, but doomed him, he cries out...

The gallows were built for others,
Not for me.
Hangman, you lied to me,
Foully lied.

There was a twinkle in the "buckshot eyes" eyes as...

The hangman answered straight and true,
None served me more faithfully than you
I did no more than you let me do.

The town now completely disintegrates, and as the last man cries out "murderer" to the Hangman, he realizes too late that in the empty square there is...

No voice to cry stay for me.

The film ends as the scene dissolves into the symbols of the professions floating by.

AUDIENCE

The concensus of opinion was that this film could be well used from junior high through senior high, but that it should not be shown below the seventh grade. Maturity rather than age should be the guide. Unlike DREAM OF WILD HORSES and MOODS OF SURFING which might be shown anytime, THE HANGMAN should not be shown without a definite purpose and careful preparation.. The young people in the audience found it difficult to react immediately, but one lad on the way home asked his mother, "Where was the law, the police? Why didn't they stop the Hangman?"

STRENGTHS AND WEAKNESSES

The use of animation to depict a serious theme was most effective and demonstrated the versatility of this medium. The dull somber colors complemented not only the animation, but heightened the music, narration, and picture symbols were well done, adding to the calculated horror of the message.

The obvious stating of the theme might be construed as a type of weakness; however, most felt that the message of moral man's responsibility could be used to teach duty and responsibility effectively and dramatically. The print that we saw was old and scratched, but did not detract seriously from the film.

POSSIBLE UNIT THEMES OR TOPICS

Many uses for the film were suggested including prejudice, apathy, civil rights, narrative poetry, law, symbolism, justice with emphasis on how disinvolvement destroys justice, democracy, and courage and cowardice linked together to show that becoming involved in the affairs of other men is necessary to personal and community survival.

FILMS WITH RELATED THEMES

ROSEMARY'S BABY--IN THE HEAT OF THE NIGHT--THE LINE--BOUNDARY LINES--THE HOLE

BOOKS, SHORT STORIES, AND POEMS WITH RELATED THEMES

OX BOW INCIDENT--ALL THE KING"S MEN--BLACK LIKE ME--THE MAN WHO CORRUPTED HADLEY BURG--THE LOTTERY--DEVIL AND DANIEL WEBSTER--FAUST--MASQUE OF RED DEATH--FOR WHOM THE BELL TOLLS--WAR PRAYER

Books and articles dealing with racial problems and the extermination of the Jews during WWII. Any current news item relating to this theme.

QUESTIONS

1. Who is the Hangman? What does he represent?
2. For what crimes were the people hanged?
3. Why did the scaffold grow? How did it grow?
4. Why was everyone hanged?
5. Why didn't the twonspeople get involved? Why didn't the police stop him?
6. What is the significance of the Hangman's last line, "I did no more than you let me do?"
7. What was the writing over the courthouse door? Do you know what it means?
8. What was the document?
9. How is democracy preserved? Is it an active process which depends upon everyone?
10. How does the lack of concern cause tragedy?
11. What does the gallows symbolize?
12. Why are men willing to put up with injustice to others?
13. What does the film say about man's concern for his fellow man?
14. How do we unknowingly contribute (attribute) to the evil forces in the world?
15. Was there ever really a hangman or a hanging tree?
16. Are there hangmen today? If so, who is serving them?
17. Why did the hangman come to that town?
18. What is the point of the poem?
19. How does the film move you? Does the film do anything to move you that the poem didn't do?
20. What does the film reveal about human nature?
21. What was the tone of the film?
22. How is the "I" in the film a coward?
23. Identify and explain the symbolism?
24. Is the use of stills effective? Why or why not?
25. Is there any significance in the buildings, scaffold, etc. changing from realistic to surrealistic in the film?
26. Who is the narrator?

I WONDER WHY

6 minutes, b & w, B'nia B'rith, rental $3.00, 1964.

ABSTRACT

The message of this film about racial prejudice is very obvious. Why would any one dislike a girl who has so much in common with all young people? Could it be only because of the color of her skin? The film may be effective with appropriate audience--grades 4-8. However, it tends to be monotonous and lacks needed color and appropriate sound.

SYNOPSIS

This film opens with the question, "I wonder why some people don't like me?" This is followed by some two dozen scenes, very brief, depicting various things "I" do like. The first shot is a waterfront view of New York city at dawn. The following scenes include plants after rain, birds in the park, sand squishing through toes, ships in a harbor, cool gardens, a baby looking in a pet shop window at puppies and another dozen and a half similar scenes of places or things all people might like. Each scene connects "I" to humanity. The narrator, a mature male voice, tells the viewers "I like . . ." as these various scenes are shown. The final scene is a long park bench that is completely deserted until the camera comes to the end of the bench and shows a lonely-looking Negro girl. As the viewer sees this isolated figure, the opening question is asked again--"I wonder why some people don't like me?"

AUDIENCE

The Negro girl pictured in this film is apparently about junior high age and I think that is just about the oldest age group that this film would be effective with. Fourth, fifth, and sixth grade teachers might find this film useful. The idea of this film is not too difficult for these younger children to grasp and scenes are ones this grade group--grades 4-8--would appreciate. Girls perhaps would empathize more than boys during this film. High school students might tend to ridicule some scenes.

STRENGTHS AND WEAKNESSES

This film should have been in color. The red apples, blue sky and squirrels in the park would have been more attractive in color. The message the film carries is pretty obvious and difficult to miss, but six minutes of the various scenes tended to drag and grow monotonous. The only sounds are the musical background and the male narrator saying, "I like . . ." Realistic sounds might have added to the interest. A young female voice would also seem more appropriate.

POSSIBLE UNIT THEMES OR TOPICS

Civil Rights--Prejudice--Alienation--Loneliness.

FILMS THAT HAVE PARALLEL THEMES

PATCH OF BLUE--LILIES OF THE FIELD--RAISIN IN THE SUN--ONE POTATO, TWO POTATO

BOOKS THAT HAVE PARALLEL THEMES

Ralph Ellison--INVISIBLE MAN
Warren Miller--THE COOL WORLD
Dick Gregory--NIGGER
James Baldwin--FIRE NEXT TIME
John Griffin--BLACK LIKE ME

QUESTIONS

1. Why do some people dislike "me"?
2. Who else might have been pictured in the last scene besides a Negro girl?
3. Do most people think of minority group members as liking so many common-liked things?
4. What scenes did you see in the film that you like also?
5. Are the people prejudiced in your community? What evidence do you have of this?
6. What can this Negro girl do to overcome her loneliness?
7. Is the film too one-sided?
8. What basic assumptions underlie the point of this film? Are these assumptions necessarily true?
9. What are some other reasons why people are lonely?
10. What other "likes" could be added to this list?
11. Why does she feel that no one likes her?

WHY MAN CREATES

28 minutes/ color/ Modern Talking Pictures/ free (1968)

ABSTRACT

Saul Bass's film poses an intriguing philosophical question: Why does man create? This 16mm sound/color film is divided into eight separate parts, beginning with an animated building of civilization. Using a variety of fascinating and artfully conceived cinema techniques, three primary topics are developed: man as a creator, as an inventor, and man as a maker of things. Related subordinate topics are need for freedom, public response to the creator, conformity, and individuality. The movie combines humor, satire, and seriousness in its delighful visual/sound display of man as a creator. It would satisfy a wide range of age, from approximately seventh grade through college, because of the many levels of appreciation offered the viewer.

SYNOPSIS

Why Man Creates is a varied and creative presentation of the constructive and hindering forces that play upon man's creative processes. Beginning with the section entitled "The Edifice," the caveman at the foundation who, in a humorous manner, discovers the effectiveness of community effort; through the dark ages and the significance of religious and philosophical influences, literally shown in the candle-lit part of the edifice as the camera moves upward; and on through the Machine Age and its manifestations; through 20th Century political thoughts; and finally summits in a penthouse of smoke, from which the viewer must draw his own conclusions.

Avoiding a linear organization, the following sections of the film, each entitled by the close-up filming of a hand writing the title of the section in order to help the viewer follow the mosaic organization, the film explores various other aspects of creativity including how ideas get started, the process of the creator, and other peoples' judgments. It cleverly and amusingly jumps from standard techniques of photography to camera manipulation, i.e. slow motion, animation, and other special effects, to present a series of notions about creativiity, the time devoted to creativity, and ending with surprise twists and constructed in a way that the viewer is both entertained and awed. Section five is a parable of a mass-produced ping-pong ball who doesn't conform to specifications--he displays a unique talent for bouncing. What at first appears to be rejection soon develops into an enjoyable freedom to bounce however he wishes.

After a humorous digression involving a dialogue between two snails, the next section takes a more serious view of the length of time dedicated men devote to creatively searching for answers to some of our major problems such as cancer research, food shortage, etc. The final section of the film is a summary view of the question posed in all the previous sections--Why does man create? The question is asked and explored by using examples of art from all past ages and cultures. The film leaves us with the view that man's drive to create grows out of his determination to exert himself as a unique part of his world.

AUDIENCE

The concensus of opinion from the group who viewed the film was that it could best be appreciated by a mature high school audience, perhaps juniors or seniors, and only the more mature of grades 7-10. The subject of creativity and the unique way it is presented give the film such universal appeal that it could be used in various classes: humanities, history, composition, science, journalism, and family living. The person presenting the film, no matter who the audience, must be prepared to deal with a film that does not present answers to the question it poses, but rather constructive activities which generate the question.

STRENGTHS AND WEAKNESSES

A film so artfully conceived and so technically well carried out can hardly be adversely criticized except in manners of personal preference. Its fresh approach to the profound question "Why does man create?' is in itself a work of art, never for a moment trite or dull. The unorthodox organization described in the synopsis could have become confusing had it not been clearly defined by section headings presenting clues to keep the viewer on course. The only weakness the audience pointed out was a rather distracting white scratch on the print. Perhaps parts, such as the artist shown in the process of creating, extended beyond the necessary amplification to make the point clear. It might be that the title of the film is misleading: rather than why man creates, it seems to explore the idea of how he creates and what he has created in the past.

POSSIBLE UNIT THEMES OR TOPICS

Who am I?--alienation--conflict--survival--the hero--Where do I fit into society?--individuality--creativity--satire--the scientist and the artist.

FILMS THAT HAVE PARALLEL THEMES

CLAY, ADVENTURES OF AN *, BEGONE DULL CARE, THE CHILD OF THE FUTURE, BLOW-UP, any autobiographical or biographical stories of artists or scientists, such as THE AGONY AND THE ECSTASY.

BOOKS THAT HAVE PARALLEL THEMES

OF HUMAN BONDAGE--Maugham
HISTORY OF CIVILIZATION--Durant
THE INHERITORS--Golding
THE NEW ART--Gregory Barrock
SURREALISM--Patrick Waldberg
THE AGE OF SURREALISM--Wallace Fowlie
SOUL ON ICE--Cleaver
THE CREATIVE PROCESS--Ghieslien
Any biography or autobiography of an artist or a scientist
THE AGONY AND THE ECSTASY--Stone

QUESTIONS

1. How is the creative individual seen in the eyes of other people?
2. Does our educational system foster creativity? Should the acceptable and conventional be maintained?
3. Is man pleased with his performances?
4. Does man know how he intends to achieve his goals before he experiments?
5. Through what process does man's desire to create come?
6. What answers does the film suggest to the question "Why does man create?" or does it suggest answers at all?
7. What inspires creativity? What stifles creativity?
8. What do you want to do after you have seen this film?
9. What is an edifice? How would you interpret the film's treatment of the summit of the building?
10. What do you think the bouncing ball represents?
11. Can problems be solved overnight?
12. How does creativity apply to writing a composition?
13. Where is the world headed now? Why?
14. Why am I? What am I? What is an idea?
15. What happens when an idea fails?
16. Why would a scientist continue working to solve a problem for 20 or more years?
17. Does this film teach anything?
18. Is non-conformity essential to creativity?
19. Would a justaposition of this film with Neighbors be valuable?
20. What kind of perspectives does the film offer students? Are they important? Necessary?

A CHAIRY TALE

10 minutes, b & w, 1957, Canadian Consulate General, free
A Norman McLaren film

ABSTRACT

This tale told without words concerns a young man with a book in hand who tries to sit in a common kitchen chair which refuses to be sat upon. The struggle between the youth and the chair forms the story. After declining to be sat upon, the chair teasingly moves close to the youth and then moves away as he attempts to sit on it. Finally after some coaxing, pleading, and wooing, the chair becomes cooperative when the youth quits trying to use it.

Traditional pantomime and stop-action photography (sometimes called pixillation) are blended together to tell this simple fable. The unusual musical accompaniment of the sitar and tabla provide an East Indian mood for this fantasy portraying inter-personal relationships. The white clad youth, the white chair, the plain dark setting, and the music create the impression of mime through which the story is communicated.

SYNOPSIS

Starting with white words on a black screen, "Once upon a time...," we first see a plain white kitchen chair in a bare room. A young man dressed in white enters reading a book. He attempts to sit in the chair, but it moves away. Several more attempts result in continued failure. He then tries to sneak up on the chair without success. He stalks the chair, but it continues to elude him. He chases it, lunges for it and misses, chases it in a circle. Finally the pursuit is so rapid they form a blur back and forth across the screen. Finding himself and the chair lying on the floor, the man tries getting into a sitting position in the chair while it is lying on the floor, but it rolls him out. Then they tumble round and about in a tangle. Eventually he manages to get into the chair backward, but it again tosses him out. Discouraged, he wipes the perspiration and sits on the floor to read, but he can't find a position which is comfortable. As he pretends to ignore it, the chair begins to creep up on him. Finally the chair nudges him, but he casually pushes it away. After several unsuccessful attempts at getting the man's attention the chair falls over and appears to pout. The chair next tries to entice the man and while he first pushes it away, soon he rests his arm on the chair. The chair allows itself to be used as an arm rest, but makes it clear there is still to be no sitting on it. Suddenly the man seizes the chair in his arms and rocks it like a baby; next they play hop scotch; they march; and finally they do a flamenco dance. But still the chair won't let the man sit. He puts his hands to his head in frustration, he thinks, he plots, he paces the floor. Suddenly he is struck by an idea. He makes himself into a chair and the chair sits on him. Soon the chair hops down, bows to the man and allows the man to be seated. The film closes with these words flashed on the screen "...and they sat happily ever after."

AUDIENCE

Teachers do not agree on which audience might benefit from the film. It was suggested for third and fourth graders through high school students by the Institute participants with several mentioning that they would not use it in junior high. Because the communication is non-verbal--achieved through pantomime and music--the film would be valuable in helping students recognize that everyone understands and uses non-verbal communication. The follow-up discussion could be used to focus on inter-personal relationships. The film's story-telling mode could be likened to a parable, a fable, an allegory, or even a fairy tale.

STRENGTHS AND WEAKNESSES

This film was probably one of the least well liked of the seven shown at the June 13 film festival which included several other Norman McLaren films. The dated style of the young man's clothes (1957) was distracting to some viewers. To most, the film seemed too long and repetitious. However, the pantomime, the pixillation technique (in which the principles employed to put drawing and puppets into motion) was used to animate the live actor and the chair, and the musical accompaniment using the sitar were extremely effective and technically well done.

POSSIBLE UNIT THEMES OR TOPICS

Man's inhumanity to man--conformity--nonconformity--how man communicates--non-verbal communication--laughing matter--fables, parables, and folk tales.

FILMS THAT HAVE PARALLEL THEMES

NEIGHBORS--PHANTASY--LITTLE WHITE CRIMES--THE PROTEST--A SCRAP OF PAPER AND A PIECE OF STRING--THE STRINGBEAN--PARABLE--TIME PIECE--TWO MEN AND A WARDROBE--THE DAISY--THE UMBRELLA

BOOKS THAT HAVE PARALLEL THEMES

Joseph Jacobs--THE FABLES OF AESOP
Short story--Hans Christian Anderson--The Fir Tree
Marjorie Smiley, ed.--COPING from Macmillan GATEWAY ENGLISH
    The tree and the Reed, The Bundle of Sticks, The Wind and the Sun, The Crow and the Pitcher (All Aesop Fables)
Folk Tale from Indonesia--Kantchil's Lime Pit
Folk Tale from Belgium--The Soup Stone
MODERN FABLES
    James Thurber--FABLES FOR OUR TIME and FURTHER FABLES FOR OUR TIME
    Doris Troutman--THE GREEN SONG, and THE VIOLET TREE (modern fables of Puerto Rican culture)
BIBLICAL PARABLES
    The Good Samaritan
    The Prodigal Son
    Davis and Nathan
    The Mustard Seed
DRAMA
    Ionesco-THE CHAIRS

QUESTIONS

1. What do you see as Norman McLaren's reason for making this film?
2. What clues does the title give as to the meaning of this film?
3. Why was the film done in black and white? Would color have added or detracted?
4. What instruments are used for the musical accompaniment? Do you consider them appropriate? Why or Why not?
5. The film involves a conflict between a man and a chair. Who wins the argument? Why?
6. What sort of person does the chair represent? What human characteristics does the chair exhibit?
7. Why did the boy insist on sitting in the chair?
8. Is it good to play "hard to get"?
9. In what ways do we take others for granted? Consider this question in terms of parents, brothers or sisters, teachers, friends.
10. Through whose eyes do you see the story? How do you think the chair would narrate the story? The Man?
11. Why did we laugh while seeing the film? What makes it funny?
12. Would you classify the tale as a fable, a parable, an allegory, a fairy tale, or another story form? What characteristics of each of these does it have?
13. How does the pixillation technique contribute to telling the tale?

NEIGHBORS

9 minutes, color, Canadian Consulate General, Free, 1952.

ABSTRACT

Two men, neighbors, wish to possess a flower which has sprung up near their homes. The desire for the possession of this flower leads the men to violence which ultimately causes their deths. Two flowers decorate their graves. The simple story of this film is freshly presented by the use of pixillation animation. The film migh be studied in both junior and senior high schools and on different levels of meaning.

SYNOPSIS

On a wide expanse of lawn two cardboard facades representing almost identical homes appear. From the homes materialize two identical lawn chairs. An in the lawn chairs appear two men, apparently neighbors, reading their newspapers. A flower springs up equidistant from each home. The men investigate this flower; they experience it through touch and smell. It must be a special flower because each man claims it for his own. Each man feels he must possess it and prevent the other from possessing it. Naturally, an argument develops. A picket fence shows that the flower is one man's. No, it is the other man's. The pickets become swordlike weapons in the hands of the men as they fight over the flower. The flower almost withers and dies during the turmoil. Soon the men are hitting each other, using the pickets this time as bludgeons. The savagery the men are resorting to is apparent in their actions and in the makeup that appears on their faces. Their clothing is ripped; their homes are destroyed. Finally the ultimate destruction--the men meet their deaths. The men's graves which neighbor each other appear with the pickets doing duty as a fence around them. Two flowers spring from the one and plant themselves on the graves of the "neighbors." Above the graves is hing out the sign which reads, "Love Your Neighbor."

AUDIENCE

Students from the intermediate grades through college could view this film and get something from it. Most teachers would probably want to use the film in the junior high or the early high school years. The teacher's objectives in using NEIGHBORS would determine on what level of meaning it would be discussed and studied.

STRENGTHS AND WEAKNESSES

The print I saw was damaged at the beginning so that the sound was somewhat garbled. This was not so bad that it should prevent someone from showing this particular print. The clothing worn by the men is now out of style. This could be distracting to those viewing the film. The story is a simple one told without dialogue. It is the visual effects and the musical background which make this an unusual film. Pixillation animation is the techniaue used; actors are animated as drawings or puppets are for films. The film is obvious propaganda which can be helpful to the teacher who needs such an example.

POSSIBLE UNIT THEMES OR TOPICS

Non-verbal communication--symbolism--propaganda--parables, fables--man's hostility toward man--war--conflict.

FILMS THAT HAVE PARALLEL THEMES

THE HAT -- THE HOLE -- WHY MAN CREATES (juxtapose themes).

BOOKS THAT HAVE PARALLEL THEMES

Arnold--BROKEN ARROW
Burdick, Wheeler--FAILSAFE
Campbell--COMPANY K
Deane--VENDETTA
Golding--LORD OF THE FLIES
Heller--CATCH 22
Hersey--HIROSHIMA
Lee--TO KILL A MOCKINGBIRD
Merrill--THE BUSHCART WAR
Michener--THE BRIDGES AT TOKI-RI
Remarque--ALL'S QUIET ON THE WESTERN FRONT

A RELATED POEM

Frost--"Mending Wall"

A RELATED SONG

Seeger--"Where Have All the Flowers Gone?"

QUESTIONS

1. Why is the film called NEIGHBORS? What irony can be found in the title?
2. Why are the men almost identical in the beginning of the film? How are the neighbors seated? What is the shape of the houses? Did you notice the paper headlines?
3. What significance does the flower have? What are some things about a flower which represent peace? What happens to the flower?
4. Why do men fight? What might have prevented the fight in the film?
5. Describe the changes the men undergo. Why did the faces look painted and savage toward the end of the film? How does man change as he is threatened?
6. Are the subjects of disputes always as trivial as the film seems to imply? Are flowers worth fighting over if they're really countries?
7. What parallels in the world today can be drawn from this film?
8. Who won?
9. Did man regress from being civilized or was he never civilized?
10. How would you rate this film for effectiveness of propaganda?

BEGONE DULL CARE

8 minutes/ color/ Canadian Consulate General/ Free

ABSTRACT

A delightful show of movement and changes using geometrical patterns. Through out the film fantastic images, that continually move in disturbing shapes, sizes, and colors, besiege the viewer, involving him completely in both the screen patterns, which are mostly linear, and sound tract which also accentuates in helping to create the moods that seem to vibrate around the viewer. This film does not have plot development in the general sense of the word. It is, instead, a mood creator. Even though many moods are expressed in the film-it generally portrays a good mood.

SYNOPSIS

This movie has no plot.

AUDIENCE

The film could be used for any age group from 3rd grade up through senior high school.

STRENGTHS AND WEAKNESSES

The greatest strength is its versatility, contributing to the use in composition classes and non-verbal communication. Its abstract quality gives the teacher the opportunity to use it in a variety of ways and at anytime. Other strengths are the music and color coordination; varying mood presentation; visualizing music; expanding perception; involvement of the senses; breathtaking colors; good for discussions from a technical point-of-view; interesting combination of images with music and contrast.

POSSIBLE UNIT THEMES OR TOPICS

Non-verbal communication--descriptive writing assignments--general observation--a study in mood and expressions of moods--a study in film technique and production--learning to talk about poetry--for breaking down conformity patterns--for pure relaxation--music appreciation.

WORKS THAT HAVE PARALLEL THEMES

"The Open Boat,"Stephen Crane
"The Celestial Omnibus," E. Forester
"The Rocking-Horse Winner," D. H. Lawrence
"Patterns," Amy Lowell
"Fern Hill," Dylan Thomas

QUESTIONS

1. How does the title fit?
2. Does the change in music fit?
3. Did the film have a plot? If so, how?
4. What are the different moods depicted?
5. Was this film worth watching?
6. As each section was presented, what did you feel like doing?
7. Are there other moods besides those expressed in the film?
8. How does this express the "stream-of-consciousness," idea?
9. How was the film made?
10. Does total abstraction do anything but divert our attention? Is this a successful diversion?
11. Is graphic poetry a possiblity? A success?
12. Is there a message?

THE LEAF

7 minutes, color, Pyramid films, rental $8.00.

ABSTRACT

A leaf, spurred by the wind, falls from a tree high on a mountainside in Yosemite National Park. It floats down the mountainside and comes to rest in a small stream, where it is plummetted over rocks and rapids, and sails softly on quiet spots. Here the film ends. No dialogue marrs this experience. There is just well chosen background music to highlight the different motions of the leaf. Technically, the film is well photographed. The colors are brilliant and clear, and the pictures shown show an excellent understanding of photography. The film probably has no deep symbolic meaning except as it affects the person watching. It is a good film to use for descriptive or narrative writing assignments, or to teach film making.

SYNOPSIS

This film, beautifully photographed in Yosemite National Park, shows an autumn maple leaf, the last leaf on a tree perched high up on the mountainside. The wind springs up and the leaf is blown from the tree. It is slowly carried on the wind, tumbling down mountainsides, cliffs, and finally coming to rest in a small brook. Caught by the current, the leaf travels down rocks and gurgling rapids, and floats through peaceful quiet eddies, and disappears down the stream.

AUDIENCE

This film is appropriate for any age group, but could probably be most effectively used on the junior or senior high level, as the film lends itself well to assignments in descriptive writing or poetry.

STRENGTHS AND WEAKNESSES

THE LEAF features excellent camera work, using color and backgrounds effectively. I doubt that there is any particular symbolic meaning to the film. It is merely an observation and experience like all of us can have if we take the time to look around us and see. There is no narration, and it isn't necessary. The background music is well fitted to create moods for each movement of the leaf. The teacher needs to prepare a class for the film. They should know why they are viewing it. The film may be just a little long for its purpose. It tends to drag a little at the end.

POSSIBLE UNIT THEMES OR TOPICS

THE LEAF would lend itself well to a descriptive writing assignment. The film could be stopped or rerun to show how inaccurately we observe. It is a good agent to learn to describe motion, color, details, etc. This film could also be used to create inspiration or subject matter for writing poetry, particularly haiku. This film might also be used to help teach and used as an example of film making. Another unit might be a unit on observation.

FILMS THAT HAVE PARALLEL THEMES

THE GRAND CANYON--Walt Disney

BOOKS THAT HAVE PARALLEL THEMES

PLACES NO ONE KNEW: GLEN CANYON ON THE COLORADO, Porter, ed., Ballantine
GRAND CANYON: TODAY AND ALL ITS YESTERDAYS, Krutch, J. W., Apollo
MOUNTAINS OF CALIFORNIA, Muir, J., Doubleday
OUTERMOST HOUSE, Beston, H., Viking Press
KON-TIKI, Heyerdahl, T., Pocket Books, Inc.
AKU-AKU, Heyerdahl, T., Pocket Books, Inc.
GRAND CANYON: TIME AND THE RIVER FLOWING, Leydet, Francois, Ballantine
IN WILDNESS IS THE PRESERVATION OF THE WORLD, Porter, ed., Ballantine
THE SIERRA NEVADA: GENTLE WINDERNESS, Ballantine
EVEREST: THE WEST RIDGE, Ballantine
ON THE LOOSE, Russell, Herry and Renny, Ballantine
ALONE, Byrd, R. E., Avon

QUESTIONS

Film making

1. Why did the filmmaker begin his film the way he did? Is this a common way for films to begin? (from general to specific)
2. Technically, how was THE LEAF filmed? How was the leaf traced? How did he get the distance shots? Did he have to use more than one leaf? How did he get the closeups?
3. What is the producer's point?

Writing

1. What new points of view of nature can you see from this film?
2. What kinds of motion did you see?
3. Is a mood created by the film? How? Why? How do you get a mood across in writing?
4. What does the term aesthetic value mean? How can it be applied to this film?
5. How would you describe the leaf's falling? Its floating?
6. Was there continuity to the film? What was it? (logical progression)
7. Does the filmmaker have similar problems as the writer in portraying the leaf?

KODAK TEEN-AGE MOVIE AWARDS

28 minutes, color, Eastman Kodak, free.

ABSTRACT

Excerpts from several films entered by teen-agers in the annual Kodak contest are shown in this film. Displaying a variety of subjects and techniques, the film varies considerably in the quality of the excerpts presented. It is narrated by the two boys who were the first place winners in the junior and senior divisions.

This is not the film listed in the currently distributed Kodak film catalog under the title "Kodak Teen-age Movie Awards."

SYNOPSIS

The two winners are introduced and comment briefly on the contest, then introduce excerpts from other award winning films in the junior division. Two of these films emphasize photographic tricks. The first concerns a boy, who, among other things, turns a building into a volcano; the second, the fight between a villain and a hero, done in a style that is sort of a combination comic book, Saturday afternoon serial, and "Land of the Giants." Two other excerpts show the range of the film makers. One is a dramatization of a Sherlock Holmes adventure; the other a film explaining the facts about the sun. The winning junior film, "The Trip," attempts to depict the partly beautiful, partly terrifying experience of a young teen who experiments with LSD. This film has some interesting effects and uses color, black and white, and tinted film.

The next part of the film, dealing with the senior division, shows the same wide range of subjects, but the films are much more sophisticated in technique. One excerpt is an uncomplimentary study of the film maker's hometown, Hannibal, Mo., while two others use the technique of animation, one using drawings, the other using clay animals. The winning senior division film, subtitles "A Day in the Life of Two Hoods" was too long to be included entirely, but lengthy excerpts are shown from the beginning and the end of the film. The two winners close the movie urging teen-agers to enter the contest.

AUDIENCE

This film could be used from 7th grade through 12th grade.

STRENGTHS AND WEAKNESSES

Since a variety of subjects, styles, and techniques are shown, the film lends itself as a source of ideas to the beginning film maker. If the teacher decided the entire film was not useful or necessary, many of the excerpts could be used by themselves. Some teachers did not like the narrators, finding them too formal, while others thought the teen-age narrators would be appreciated by the high school audience. This is an excellent film for showing students many possibilities of the movie camera in a brief period of time.

POSSIBLE UNITS OR THEMES

Film making--possible use with writing fiction

WORKS WITH PARALLEL THEMES

The Kodak catalog lists other films that are supposed to be designed to give the film maker pointers. Some of these are:

ALASKAN MOVIE TRAILS
HAWAIIAN MOVIE TRAILS
THE FINGER LAKES REGION
IMAGE OF OAXACA

QUESTIONS

1. How does the treatment of the subject reveal the film makers interpretation of life? Or does it?
2. Why is a theme needed in a film?
3. What kind of film would you make if you were entering the contest?
4. What are the strengths and the weaknesses of the various excerpts?

UNICORN IN THE GARDEN (color, 9 min., Contemporary Films,$7.50)

ABSTRACT

A delightful cartoon version of one of the famed"Fables" of James Thurber, this film has an appeal for general audiences. The color and animation are superb, and the ironic twist and understatement sustains interest. This can be put to good use by teachers of English.

Synopsis

An obviously henpecked husband is discovered cooking his breakfast in the kitchen. Having had an accident while cooking his scrambled eggs, he incurs the wrath of his wife who is as yet sleeping. By a curious happenstance, he espies, through the kitchen window, a unicorn munching flowers in his garden. He immediately goes outside to confirm his vision and, surely enough, it is indeed a unicorn non-chalantaly nibbling his flowers. The man naturally feels enough astonishment to warrant waking his wife. After all, one doesn't encounter a unicorn everyday. He tiptoes to the bedroom and gently awakens his wife to inform her of the phenomenon only to be rebuffed and instructed that a unicorn is a mythical animal. Humiliated and chastized, he returns to the ground floor. Curiosity again gets the better of him and he returns to the garden. By this time, the unicorn has practically devoured all of his petunias, but in a gesture of friendhsip he proffers a lily which the unicorn devours with much gusto. Assured that he had not indeed been mistaken in seeing a unicorn, the man returns to the bedroom to inform his wife a second time. And again he encounters snorts and rebuffs. Dejected, he returns to his garden. To his surprise, the unicorn has vanished having first de-flowered his entire garden. His capricious wife, in the interim, has stealthily slithered to the telephone to call the funny farm authorities. The doctor in charge listens intently to her story and post-haste invites her to his office for a consultation. Meanwhile, the man in a last ditch effort to prove his point calls the unicorn but in vain. Things look bad. The scene switches to the funny farm replete with headshrinker, couch, and curiously enough, two men in pretty blue coats. The doctor listens attentively as the wife pours out her narrative, and, having had enough of the rambling, he signals the two men who immediately enscounce her in a straightjacket. As she is being taken away, her husband makes the scene. Being asked to substantiate his wife's story, the husband, probably for the first time in his life, assumes a mask of disdain and repeats in the same supercilious manner exactly what his wife had said--the unicorn is a mythical animal. The wife is promptly shelved. The moral flashes on the screen: "Don't count your boobies before they're hatched."

Audience

This film has appeal for all age groups. The consensus of the viewers was that the film would have more appeal from the junior-high level and upwards, however.

Strengths and Weaknesses

Virtually none of the viewers found fault with the film. The color and animation are excellent, and there is an extremely clever use of light and dark color contrasts. The film was faithful to the Thurber spirit and followed the fable exactly.

Possible Unit Themes or Topics

Introduction to the Fable, irony, satire, understatement

Related Books

Aesop's Fables, Short Stories of O. Henry

Questions

1. (For those with a penchant for meritricious naivete) What are boobies? What is the meaning of boobies in this film?
2. What is the point of the story?
3. What are the levels of meaning in the story?
4. What constitutes sanity or reality?
5. What lesson is there in judging something before you know all the facts?
6. What is so funny about the story?
7. Why don't the characters have names?
8. What effects are used in the film to show its humor?
9. What is a fable? In what way is this film a fable?
10. Is there any symbolism? If so, what is it?
11. Do all people see things in the same way?
12. What is the "moral" in a fable?
13. What is satire?

DREAM OF WILD HORSES

9 minutes, color, Contemporary Films, $12.50.

ABSTRACT

The Wild Horses of the Camargue District of France are shown against a muted, almost surrealistic background of sea and sand and mud. Primarily concerned with the fluid beauty of horses in motion in a misty, unsubstantial world where land and water merge, the film reduces their activity to slow motion and sets it into a specially-composed, dreamlike musical score.

SYNOPSIS

Two stallions -- one black, one white -- in contention in the surf. The time is half-light; the background is nebulous. The violent action, in slow motion, is eruptive and spasmodic, vaguely reminiscent of the cataclysmic, convulsive orgasms of a live volcano. But the sound of upheaval is missing; instead, there is a haunting music that establishes and accentuates a feeling of non-reality. The mood created is beyond time and space. One half expects Poseidon to emerge from the mist to call his wayward creatures home.

After the opening scene, the camera dwells on the horse herd surging slowly through fog and flame and smoke. The creatures, eyes wide and nostrils dilated, seem caught up in an unreasoning frenzy of mass motion as they gallop through the seashore sand and mud--all against a gently surging and subsiding tonal counterpoint. The filtered camera translates the animal motion, the sprays of sand and mud and water, and the blue mist into pure pictorial poetry.

In the final scene, the horses charge through a sheet of flame and plunge into the sea; one feels they will never reappear. The horses' disappearance beneath the water is a satisfying conclusion--disincarnate spirits drawn back into the nether world.

AUDIENCE

The children (ranging in age from 8 to 15) who were present at the screening appeared to be as captivated as the adults by the film's mood. One would have thought the aesthetic qualities to have appeal only for adults and perhaps for students in senior high school and college.

The reviewers, in general, were in doubt about specific classroom utility.

STRENGTHS AND WEAKNESSES

There is an excellent marriage of music and action in this film; the product of the union is a mood that is consistent throughout. The slow motion technique and the use of color filters support and strengthen the emotional appeal of the film. It is a symphony of sound, motion, and color.

The print we viewed was worn, but that did not detract form the film's effectiveness. Obvious splicing was momentarily disconcerting.

POSSIBLE UNIT THEMES OR TOPICS

Symbolism--Movie Making--Moods in Literature--Descriptive Writing--Escape--Cruelty to Animals (?)

FILMS WITH PARALLEL THEMES

MISTY OF CHINCOTEAGUE
THE EDUCATION OF SMOKY

OTHER WORKS WITH PARALLEL THEMES

Books: Orwell, G. ANIMAL FARM
James, W. SMOKY
MISTY OF CHINCOTEAGUE
KING OF THE WIND
THE WITCHES' SABBATH

Music: Mussorgsky, "Night on Bald Mountain"
Ravel, "Bolero"
Saint Saens, "Danse Macabre"
Wagner, "Ride of the Walkure"

Poems: Heine, "Waldurgisnacht"

QUESTIONS

1. Is the use of slow motion effective?
2. Does the music support the action? If so, how?
3. What is the emotional impact of the film?
4. Is this a dream? Whose?
5. Is the film an allegory of life? In what way?
6. Could a movie such as this be made using people instead of horses? What would such a film show?
7. What is the effect of mass action? Mass panic?
8. How was the action filmed?
9. Is the action of the horses natural, or are they being driven?
10. The sea is not the usual environment for horses. What reasons could the producer have for this setting? Does it tell us anything new about horses?
11. Why are the horses fighting?
12. What is the source of the fire? What is it for?
13. One of the horses appeared to be on fire. What about that?
14. What happens to the horses as they are driven into the sea?
15. Does this film have levels of meaning? Symbolism?

LINES: HORIZONTAL

6 minutes, color, Canadian Consulate General, free.

ABSTRACT

In LINES: HORIZONTAL Norman McLaren creates various moods through the use of horizontal lines. The film begins with one black horizontal line equally dividing a blue background which has English words on the upper half and French words on its lower half. With music in the background, the line begins to divide into various patterns of from two to several lines against ranging from blue to aqua to white to pink to red and backwards through the number of lines and the color range until the one horizontal line is left against its original blue background. Part of the mood created by LINES: HORIZONTAL can be attributed to the progression of music from slow to fast and frenzied depending on the movements of the lines.

SYNOPSIS

There is no plot in the film .

AUDIENCE

The film could be used with almost any audience.

STRENGTHS AND WEAKNESSES

Although the film itself is somewhat scratchy, it would be an excellent device for showing students a technique that can be used in film making. The frenzied linear activity is reflected nicely in the music and the shifting of colors. Since the film is a good length (not too long), it can be very effective in creating moods.

POSSIBLE UNIT THEMES OR TOPICS

Non-verbal communication--film making techniques--thinking on an abstract level--in humanities with Mondrian's paintings--symbolism (use of color and music to suggest temperature: from hot to cold--use of color to suggest mood: from calm to extreme anger--the use of color to suggest movement)--film as a whole to suggest the story of mankind from beginning to increased population to destruction and the beginning of the next civilization--in discussion of progression of the narrative in fiction--as motivation for writing assignment, especially pertaining to narration or imagery.

WORKS THAT HAVE SIMILAR THEMES

BE GONE DULL CARE
PLANET OF THE APES
"Jazz Fantasia"
"By the Waters of Babylon"

QUESTIONS

1. Is this movie different from the kind of movie you are accustomed to? In what way? If it is different, discuss the ways in which it is different.
2. What technique did the film maker use to achieve his effect?
3. What do you think is the purpose of the film? Explain.
4. How did the color indicate a change in both music and lines?
5. How did the different colors, linear patterns, or music succeed in creating a mood?
6. How could you create a mood and express it without using words?
7. In what ways can the progression of this film be compared with the progression of narrative in any work of fiction?
8. Did the music fit in with the movement of the lines?
9. Did you ever feel there were solid shapes suggested by the lines?
10. What colors suggested warmth to you?
11. What kind of music was played with the warm colors?
12. What did the lines "say"?

NAHANNI

19 min., color, Canadian Consulate General, Free

ABSTRACT

This a simply narrated film about an old trapper's quest for the gold of the Nahanni River in Canada. Albert Faille, 73, has 7 times tried to reach a lost gold mine at the head of the river, and is again turned back by the natural forces before he can reach his goal. The film was beautifully photographed, giving the viewer the eyes of the old man as he inches up the river toward his goal. The film has a very natural feeling, and would be an appropriate accompaniment to any unit dealing with man and his struggles against nature.

SYNOPSIS

It's spring again; the ice is gone from the river. Albert Faille has waited all winter to start, and is eager to be on his way. Faille, a one-time trapper, now too old for the cold of the woods, has for seven years been hunting the gold of the Nahanni River. The stories surrounding McLeod Mine are frightening ones of mysterious death and harship. Faille himself had been caught by an early winter and suffered near starvation and disease, but is driven again and again by the dream-"It's the Nahanni Gold Rush. Albert Faille started it." The hardship is punctuated by the old man's encounter with Victoria Falls, twice as high as Niagra, where he has to carry all his gear, food, and equipment around the falls, a journey of one and one half miles, and then re-build his boat at the top of the falls. The climax of the film occurs as Faille discovers that the channel has been changed by the spring ice, and he's stopped, forty miles from his destination. The disappointment of the eighth failure is painfully, and eloquently on the face of the man. As he contemplates his defeat, the narrator reflects his determination in the line, "I'll be dead or drowned before I quit."

AUDIENCE

The teachers were unanimous in suggesting the film for both junior and senior high school students. The junior and senior high school students present were all excited about the film.

STRENGTHS AND WEAKNESSES

The only weakness of the film was the fuzziness at the beginning of the print. The strengths are many, but most are tied to the skill of the photographer. The viewer has the feeling of experiencing with the old man, and feels the immensity of nature, as pictured in towering cliffs and mountains, contrasted with the minute speck of a lone man in a wooden boat. The realism of the story is heightened by the man who plays Albert Faille. His determination and dreams are spoken in the sparce script, but are communicated in his face.

POSSIBLE UNITS OR TOPICS FOR APPLICATION

Endurance--survival--self-reliance--conflict--courage--ambition--loneliness--the American Dream--Man against nature--Striving

FILMS THAT HAVE PARALLEL THEMES

THE OLD MAN AND THE SEA--THE MIRACLE WORKER--WINNING--BIRD MAN OF ALCATRAZ--CAPTAINS COURAGEOUS--MOBY DICK

BOOKS WITH SIMILAR THEMES

LONELY ARE THE BRAVE--OLD MAN AND THE SEA--ODYSSEY--THE HAWK ALONE---SWIFTWATER THE MOUNTAIN--SHANE

QUESTIONS

1. Do you really think it mattered to Faille whether or not he found the gold?
2. How do you suppose the hero relates to other humans?
3. Is the man's quest foolish?
4. How far will people go to find their "El Dorado"? How far should they go?
5. What is the significance of his efforts? Can Nature be defeated?
6. What kept the man going through these hardships?
7. What do you admire about this man?
8. What, if anything, do you dislike?
9. Did the film make you want to be that man, or do the things he does?
10. Why would anyone go through so much for something he's not sure exists?
11. What did the ending portray?
12. How was the emotional impact conveyed?
13. What was his real purpose in making the trip year after year?
14. What is man's purpose in life?
15. What could the river symbolize? Is the River an Enemy?
16. How does the film help the viewer identify with the old man?
17. Do you believe Man will ever control nature?
18. What almost impossible tasks did the miner accomplish? Would you have done those things?

GUERNICA

21 minutes/ black and white/ Arizona State Film Library

ABSTRACT

Man's inhumanity to man is very bluntly but effectively pointed out in this film of Pablo Picasso's mural "Guernica." Picasso's work seems to come alive as details of the mural move quickly in a direct rendering of passion, pain and emotion of the innocent caught in the ravages of war. The great tragedy of the bombing of an unsuspecting Spanish village is obvious as the viewer sees the victims move from serenity to disbelief, to fear, and finally to horribly grotesque death. Hitler's forces are recreated in inhuman, compassionless demons. The sophisticated viewer should immediately be able to relate the "monsters" to anyone willing to start war. Dramatic and almost poetic narration overcomes a poor copy of the film.

SYNOPSIS

On April 6, 1937, Hitler's bombers attacked Guernica, a small Spanish village, killing over 2,000 civilians. Hitler's only objective was to experiment with his military technique of total obliteration.

Artist Pablo Picasso, enraged by the distruction of Guernica, painted a mural as a reminder to the world of not just this one senseless incident but also of the stupidity of all war. Faces of the innocent move into disbelief and then fear as they realize they are under attack and hide themselves in their cellars. Effective use of closeups and camera angles recreated the feeling of distructive force of the bombing. Finally, the world of the villagers becomes a nightmare of agony and death. Demon-like creatures represent the enemy who without compassion slaugher the innocent. A glimmer ofhope is evident at the end as the artist depicts the return of life to the ruins of the village.

AUDIENCE

Sophisticated high school and college students would most appreciate this film. Almost any age could understand the basic theme of man's inhumanity to man.

STRENGTHS AND WEAKNESSES

In spite of a worn copy of the film, the presentation was a work of art. The narration was especially well suited to the photography. The presentation was obviously difficult since no actual movement of the items in the painting was possible. The techniques of rapid closeups and movements of the camera made the work seem to come alive. Double exposures and background sounds were also effective.

POSSIBLE UNIT THEMES OR TOPICS

Man's inhumanity to man--senselessness of war--painting as communication--human dignity and worth--propaganda techniques--nonverbal communication.

FILMS THAT HAVE PARALLEL THEMES

THREE CAME HOME, GRAPES OF WRATH, HANGMAN, UNDER THE LION'S PAW, ALL QUIET ON THE WESTERN FRONT

BOOKS THAT HAVE PARALLEL THEMES

ALL QUIET ON THE WESTERN FRONT, THE NAKED AND THE DEAD, GRAPES OF WRATH, FOR WHOM THE BELLS TOLL, HIROSHIMA

QUESTIONS

1. Would the film have been more effective if actors had been used instead of art? Why or why not?

2. What relationship does Guernica have with the present?

3. What happens to the innocent in a war? Are they being saved or are they the victims? Who wins a war?

4. How could this film be used to sway your thinking?

5. How does the artist get the emotions of the victims across to the viewer?

POPPYCOCK -- 16 minutes/color/Contemporary films, $15.00

ABSTRACT

An enjoyable slapstick comedy that might be useful in the English class when dealing with comedy or "getting revenge." There is practically no dialogue in the film. The hero does not fit the usual stereotype.

SYNOPSIS

A bearded man and his attractive girl friend attend a party. A handsome young man is attracted to the girl and asks her to dance. A contest follows to see who will win the girl. This is the beginning of several practical jokes played by the bearded man on his rival. The outcome of the final duel is the young man deciding to leave the girl to the bearded man.

AUDIENCE

When viewed by teachers and students, opinions varied. Some felt any age would enjoy it. Others felt students would think it silly and outdated. One said students might be offended by it. Most agreed that the best ages would be high school and adults.

STRENGTHS AND WEAKNESSES

The weaknesses expressed by the viewers were: too sexual in some scenes for school, outdated clothing, some weak filming techniques and absurd action. Some viewers commented that it was hilarious, and contained delightful comedy techniques. The musical background was effective and the comedy sequences were interestingly strung together.

POSSIBLE UNIT THEMES OR TOPICS

Humor, Human Relations, Spoof on Violence, Stereotypes, Non-verbal, Pantomime.

WORKS THAT HAVE A SIMILAR THEME

Bud Abbott and Lou Costello movies, Mack Sennett comedy, Martin and Rowan's Laugh In, James Thurber's "The Unicorn in the Garden."

QUESTIONS

1. Compare the way this story turned out to a real situation.
2. What kind of comedy is this?
3. Explain "revenge is sweet."
4. What are some of the surprise reversals in the film and what purposes do these serve?
5. Discuss the title.
6. What are some of the characteristics of slapstick comedy?
7. Why does he smoke a cigar?
8. Discuss the casting-Why was the bearded man selected for the hero? Why did the handsome young man lose the girl?
9. Is the girl worth it?

GUM

6 minutes / black and white / Young Film Makers' Exchange / rental $5.00

ABSTRACT

The morality of the double standard in education (an act may be ok for a teacher and unacceptable for a student) is deftly explored in this brief film of a young girl punished for being caught chewing gum. The girl sees the teacher going unpunished for the same act, and in her imagination, the girl punishes the teacher. Produced by a Theatre Arts and Film Making Class, the film is amusing, technically well handled, and pointed in its attack on too many teachers who too readily enforce meaningless and arbitrary rules.

SYNOPSIS

A stuffy looking teacher (English teacher?) sits stiffly, peering at her bored class obviously waiting for them to commit some sin. A boy passes a stick of gum to a girl who begins chewing. The teacher, apparently at first unsure of what to do, finally points to the girls and says, "Gum!" The class waits, expecting something to happen and the bell rings. Everyone but the girl, now properly punished, leaves. The teacher surreptitiously takes a stick of gum from her purse and puts it in her mouth. The girl watches a blurry clock pass the time ever so slowly, and in a brief dream sequence, the girl arises from her desk, changes plasces with the teacher, points dramatically and nastily at the teacher and demands that the teacher come to the girl's desk for punishment. As righteous mood music is played, the girl chases the teacher, hitting her with a ruler as punishment for gum chewing. With the return of reality, we note that the proper amount of time has passed to chastise the student, the teacher asks the girl, "Have you learned your lesson?" and the girl leaves.

AUDIENCE

Almost anyone from late grade school through graduate school (especially education classes) would enjoy the film. Some teachers might object that the film is hopelessly biased (it is!!!) and that students need more to learn the importance of following rules than to challenge already existing rules, but the double standard is always with us in education and we might consider discussing it rather than avoiding the issue. Some students have always opposed the establishment; teachers seeing this film might understand some reasons why these students feel as they do.

STRENGTHS AND WEAKNESSES

Excellent use of humor (the teacher in the film must be a wonderful teacher to let herself be used this way). Effective dream sequence, especially for high school film makers. Sometimes slightly grainy, but this became less noticeable as the movie progressed, perhaps because the viewers got caught up in the film and stopped worrying about technical matters. Possibly the film might seem obvious, even belabored, to teachers, but students would be amused and fascinated by the honesty of the film.

POSSIBLE UNIT THEMES OR TOPICS

Learning to play the "game" in life--alienation--daydreams--responsibility--the double standard, in school and life generally-- semantics--law and order

BOOKS AND FILMS WITH PARALLEL THEMES

Hinton's THE OUTSIDERS--Hentoff's JAZZ COUNTRY--TO SIR, WITH LOVE--UP THE DOWN STAIRCASE--Eyerly's DROP-OUT-- Aston-Warner's TEACHER or THE SPINSTER.

QUESTIONS

1. Why is there a double-standard in school? Is it necessary?
2. What did the girl"learn" out of this discipline? Did the teacher "learn" anything?
3. What rules are needed for any society or system to survive? Why are they needed?
4. Was the "dream" sequence effective? Why?
5. Is revenge (of some sort) always needed? Was the girl satisfied with her revenge?

MOODS OF SURFING

15 minutes, color, Pyramid Films, $10.00, 1967

ABSTRACT

SEE BELOW

SYNOPSIS

Mix enthusiastic, bronzed surfers with blue, blue water and thunderous dynamics of rolling surf and you'll make any young teenager's breath quicken with involvement. The grace, thrills and danger of skimming the waves is heightened with fast-paced action interspersed with slow motion, sun flares, water droplets on the camera box, and adroitly selected musical pieces (Edmunds' "Salt Spray," Schubert's "By the Sea," Debussy's "LaMer," and Britten's "Four Sea Interludes"). Malibu and "The Wedge" along the California coastline; Sunset, Waimeu, and Pupukea beaches in Hawaii were all beautifully showcased to produce the *Moods of Surfing*, an enchanting poetic experience.

AUDIENCE

Everyone enjoys this film. Of course, the over-thirty set doesn't identify with it as does the younger generation. But it does wonders for crossing the gap.

STRENGTHS AND WEAKNESSES

Good color; the pace was lively enough and varied enough and fresh enough to hold students' attention. The music, rather than underscore the moods in this film, telegraphs to the viewer an "interpretation" of the mood.

Many scenes were left unresolved--as though the camera motor had run down. Just when you're involved with a surfer's challenge with a wave, for example, the scene changes. The lack of natural sounds weakens its credability. In 15 minutes only once do we hear the thunder of the waves. We never hear the paddling of surfboards, the lapping of waves, the shouts and cries of surfers, or even the call of an everpresent seagull.

POSSIBLE UNIT THEMES OR TOPICS

Man conquering nature (probably the film should be shown for just plain enjoyment)

FILMS THAT HAVE PARALLEL THEMES

BOOKS THAT HAVE PARALLEL THEMES

Moods of Surfing is too light to draw ready literary parallels having the above mentioned theme (i.e. Moby Dick, Old Man and the Sea, etc.)

QUESTIONS

(note-study questions on this film seem out of place!)

1. Why surf?
2. What kind of people does surfing appeal to?
3. What qualities must a surfer possess?
4. Is surfing a battle against nature?
5. Do you feel involved in the film? If so, how?
6. Was there a musical background? If so, how was it used?

THE HAND

color, 19 minutes, Contemporary Films, rental $25.00

ABSTRACT

THE HAND is a film about a puppet who wants to make pots and a hand who wants a statue made of him to commemorate his image. The hand tries to coerce the puppet into forsaking his pots and making the sculptured image of the hand. The hand uses bribes, propaganda, and threats, all to no avail. The puppet refuses until finally the hand uses force, imprisoning the puppet until the work is finished. The puppet then escapes, but because of his fear of the hand, is killed by one of his own pots when it falls from above a door that he is barricading. The film is very well presented. It uses easily understood symbols to convey its message. Not a word of dialogue is spoken. The film has a definite impact on its viewers and will probably stimulate good discussion. The film fits a variety of themes or units, running from totalitarianism to propaganda, to minority groups, to conformity, to non-verbal communication, to a unit introducing symbols. It would fit excellently with the novels 1984 and BRAVE NEW WORLD.

SYNOPSIS

The film begins with the scene of a room, a bed in one corner, a potter's wheel in the middle and many pots by the door, and a pot with a flower in it on the one window sill. A puppet, lying on the bed, wakes happily, rises and waters the flower. He begins working at the potter's wheel and is working happily on a new pot when there is a knock on the door. A hand, gloved in white, breaks through the window, knocking the flower pot over. The hand goes to the potter's wheel and makes the wet clay into a hand, indicating that he wishes the potter to make an image of him. The puppet disagrees, changing the clay back to a pot and the hand leaves, much perturbed. The puppet shuts the window, locking the hand out, and picks up the flower, putting it in a new pot. The hand tries to come in again, this time through the door, bringing a box in with him. Again he makes the clay into a hand. This time the puppet chases him out with a broom. A phone rings, coming from the box. On the phone the puppet is offered money to make an image of the hand. Again the puppet refuses, preferring to make pots to selling his art for money.

Soon the hand returns, opening the box it left and bringing out a Television set. The TV shows propaganda scenes of the hand. Again the hand flattens the clay at the potter's wheel, indicating that the puppet should obey him. The puppet gets a club and tries to smash the hand. The hand is chased into the box. Both the box and TV are pushed out of the room. Then the puppet returns the flower to its pot, as it was knocked over in the scuffle. A newspaper is slid under the door; the hand appears from it, this time dressed in black. It tries to smash the puppet, finally taking it by the head and attempting to force it to make an image of him. The hand puts strings on the puppet's arms, puts it in a cage and forces it to work day and night on a sculptured image of the hand. When the puppet is finished, the hand rewards him with medals and honors. The puppet then escapes, returns home and barricades the doors and windows with boards from its bed. Once again it puts the flower, broken from a previous struggle, in a new vase and places it over the closet. The closet begins to shake, so the puppet, in terror of the hand's return, begins to board up its doors. The vibrations of the hammering shake the flower pot off the closet. It hits the puppet, and he dies. The hand enters, finds the puppet dead, and buries him with honors. The hand takes the flower in a new pot and puts it on the puppet's grave.

AUDIENCE

The film is suitable for junior or senior high, or college. It would probably be used most advantageously in senior high, for the symbolism might be lost on junior high age.

STRENGTHS AND WEAKNESSES

The film as a whole is very well presented. Perhaps some of the symbolism is too obvious, but to students who are just being introduced to symbols or have not had a great deal to do with them, this might be an advantage. No words are spoken in this film. It is an excellent example of portraying an idea without words (non-verbal communication). The animation of the puppet is superb. The execution of the story is well done. The film has a powerful affect on the viewer and is likely to stimulate good discussion of a variety of themes.

POSSIBLE UNIT THEMES OR TOPICS

Any unit on suppression of individuals, minority groups, states, or nations. Also units on non-verbal communication--propaganda--conformity--prejudice--struggle for freedom--justice--integrity--symbolism.

FILMS WITH PARALLEL THEMES

1984
LORD OF THE FLIES
BRAVE NEW WORLD
THE SHOP ON MAIN STREET
EXODUS

BOOKS WITH PARALLEL THEMES

1984
ANIMAL FARM
BRAVE NEW WORLD
EXODUS
BLACK LIKE ME
THE FIXER

QUESTIONS

Who or what is the hand?
What is symbolism? What are some of the symbols in THE HAND?
What is the significance or symbolism of the
  potted flowers?
  glove on the hand?
  television set?
  clay on the potter's wheel?
What is the role of the artist in society?
Why did the hand put both the flower pot and the laurel wreath on the coffin?
Why does the flower pot destroy the puppet?
How does the story of the hand relate to other governments today? To life in America?
Can systems, as represented by teachers or other "servants of society," stifle creativity? How?
What restrictions, if any, would you place on freedom to execute one's ideas? Why?

HELP, MY SNOWMAN IS BURNING DOWN

10 minutes/color/Mass Media Ministries/$15.00

ABSTRACT

In this film our main character (symbol of contemporary man) faces a series of wierd situations. He seeks companionship (luring the female hand) but is frightened by the whole woman who tempts him. His safe haven is his bathtub which in the end is sunk by the toy submarine (a mechanical device). The character is not interested in the past (the wooden Indian), and nature (the lobsters) repulses him. He never connects himself with anything.

SYNOPSIS

This film pictures a well-dressed man surrounded by bathroom fixtures on a pier jutting into the water. He takes a bath fully-clothed, lures a girl's hand through the now open bathtub drain and pours them both a drink. This is followed by a seduction scene. Our main character is led through the door (by a roll of gauze) into a bar where he confronts a scantily clad young lady who proceeds to make overtures toward him. This frightens him and he returns to his bathtub and sets his cap on fire. His fire is doused by a fireman. The final episode sees him walking out the door and into the water. His bathtub comes floating into view and he is rescued again. After climbing into the floating bathtub his world is finally shattered (and sunk) by torpedoes fired from a toy submarine.

AUDIENCE

A teacher may have difficulty in justifying to administrators this film for high school students. However mature senior high school students would probably enjoy the film. With some preparation students may be able to see social significance in this man's plight. Mature audiences may have difficulty in understanding this film since it does require careful attention.

POSSIBLE UNIT THEMES OR TOPICS

Man's loneliness and inability to relate to modern society.

OTHER RELATED WORKS

"Loneliness of the Longdistance Runnder"--"Silent Snow, Secret Snow"--Conrad Aiken

STRENGTHS AND WEAKNESSES

"Help, My Snowman Is Burning Down" is original. It has an interesting use of a water front setting. The camera makes smooth transitions generally between scenes that are incongruous and apparently unrelated. The comic situations are funny--a toy submarine sinking a bathtub. The editing of the film creates some interesting though unbelievable situations--soaking up all the bathtub water into a desk blotter that doesn't get wet. The man climbs into a bathtub floating in the water with only an inch or two of free-board. The man's suit is not always as wet as it should be. He has just walked into the water over his head, but only his trousers are wet when he climbs into the floating tub. A more significant criticism though is that the message is very well hidden. Unfortunately the print we viewed seems to have lost some of its first scene.

QUESTIONS

1. Does this film have anything to do with life? If so, what?
2. Why is the setting for this film on a pier at the water front?
3. Is the bathroom significant?
4. Why did the man choose the "bait" he did?
5. Is the man a "hero"? If so, in what sense?
6. Do we live in a nonsensical world?

COLOR COLLAGE

(Color, 22 min., Eastman Kodak, Free)

ABSTRACT

Color Collage, produced by Kodak, is an advertising film disguised under the presentation of color and its psychological effects. Through technically superb color photography, Kodak presents various techniques of advertisers' use of color and expands the effects of color on the consumer through an extended fantasy episode of a homemaker's fascination by a color advertisement. The film then attempts to include philosophical and psychological questions for depth of treatment of the subject of color and its effects, but this becomes a superficial background for the beautiful photographs showing special color effects one can achieve by using Eastman Kodak film. Made for a very general audience, the film becomes a very smooth, technical advertisement for Kodak that can be used for little else in the classroom other than a study of appealing photography and propaganda techniques.

SYNOPSIS

Color Collage, produced by Kodak and bearing a title that suggests an artistic creation, is really an advertisement hammering home to its audience the effects of color on people. It opens with a series of still shots of trees that change in color and mood as the narrator points out how the man, the woman, the artist, the advertiser, etc., each sees and is psychologically affected by color in his own unique way. The advertiser then capitalizes on the psychological effects of color in mass media advertising and graphic arts. Beautiful color photographs are shown as advertising examples, for instance, of the appeal of a fresh, cool green salad as it can be expertly photographed with Kodak color film. The principal episode of the film zeroes in on "Mrs. Perfect Homemaker" who is captivated by the bright, abstract arrangement of color in an advertisement she happens to see in a homemaking magazine. Blond haired, rosy cheeked, dressed in pure, feminine white, and photographed in a cloud of misty white, she hurries into her fantasy kitchen of cloudy white to blend a recipe of colors that, after baking in her fantasy oven, turn out to be a cake decorated with the very same color design that had fascinated her in the magazine. This woman 's child is equally entranced by the color, but as the movie points out, this is only natural, for children find color very fascinating and continue to be affected by it throughout their lives. This serves as a transition to pictures of children using color in their artwork. Kodak ends the film by encroaching upon philosophical questions concerning "What is real?"--If a tree falls in a forest, does it really make a noise if no one is there to hear it? Kodak says Yes, and offers technically magnificent photographs of nature to prove their point. The point was further reiterated by tapering off into an ending of a series of still photographs showing special effects that can be achieved in color photography Kodak style.

AUDIENCE

The film is directed toward a universal audience of upper elementary grades through adults, and might be most effective for the local ladies club looking for a "nice" afternoon program. It could be used for junior high and high school photography classes, art classes, advertising techniques, film classes, or as a study of propaganda in an English class. The weaknesses of the film, such as its superficial treatment of psychology and philosophy, are probably better for analysis than its strengths, which lie mainly in the photography.

STRENGTHS AND WEAKNESSES

To point out strengths of the film, it must be said that Color Collage is technically worthy of Kodak. . . the color photography is definitely beautiful. The greatest strength of the film, though, lies in the possibilities of using it as a study of propaganda: the propaganda shown in the use of color advertising as well as Kodak's propaganda techniques in using this film as an advertisement. As the film seems to attain universal appeal, its producers had to remain non-committal on points of background music, choice of characters, and philosophical statements--all of which remain neutral and without definite character. The superficial handling of philosophical questions concerning beauty and truth makes the use of philosophy seem to be a trick to give the film more substance than it really has.

UNIT THEMES OR TOPICS

Color symbolism--propaganda--advertising techniques--script writing (as the film script was sometimes corny)--effects of color--special color photography effects

QUESTIONS

What is the ad man doing when he chooses color?
Why was there a lack of color in so many shots?
React to this statement in the film: "Man justifies his existence by creating beauty."
How do colors communicate?
How may students use color effectively?
When might they have the opportunity to use color to express themselves?
Was the background music effective? Why or why not?
What propaganda techniques were used in this film as an advertisement for Kodak?

WHAT'S TO ASK ABOUT THIS FILM?

MACBETH

4 minutes/b&w/Young Film Makers' Exchange/$5.00

ABSTRACT

As a high school student's English project, MACBETH is a contemporary interpretation of the well known "Tomorrow and tomorrow and tomorrow" passage. In developing his "variations on a theme", this young film maker used the impressionistic technique, a mode which involves fast cuts, match and jump cuts and repetitions of the same image for effect. More than one viewing of this film is essential because the Macbeth lines come during the last minute of the film and until that point the viewer is hard put to find the connection between the film's content and its title.

SYNOPSIS

The film's opening scene sets its impressionistic mood by giving the feeling of rushing by vertical bars--perhaps looking up while driving under elevated train tracks. Then we see the back view of a boy descending an iron "L" stairway. As we watch, jump and match cuts change from the boy to a girl and back again until both reach street level. At this point the boy and girl walk toward each other until they join hands and continue walking down a shopper-cluttered suburban business district sidewalk. As they stroll, there are fast cuts to a policemen directing traffic, to railroad tracks leading to the vanishing point, and to waves rolling up on a deserted shore. Throughout the rest of the film jump cuts to these same scenes are interspersed. Still hand-in-hand the couple disappear through a revolving door. The scene jumps to a wide sandy beach with the boy and girl running forward hand-in-hand. At this point music on the sound track stops and a hollow voice intones the "Tomorrow" passage. We then see slow motion shots of the individuals running side by side which switches to a rear view of them. A picture of a pistol flashes on the screen. The girl drops on the beach as if shot and the boy sprawls in slow motion. The passage completed, the voice supplies the "variations on a theme" information and the film ends with the same motion shots with which it started.

AUDIENCE

Only students who are familiar with the play MACBETH would be likely to gain much by seeing this film. It could be profitably studied by a film making class because of the excellent use of impressionistic techniques--fast cuts, match and jump cuts, repetitions of the same images for effect, and its non-linear organization.

STRENGTHS AND WEAKNESSES

That this is a student production is obvious because of the sometimes jumpy and grainy quality of the film and the muddy sound track. Its strength is effective use of the impressionistic technique. Viewers reactions ranged from "Assails the senses and leaves a definite impression of the senselessness of life" to "The meaning must be imposed on the film since it does not clearly speak for itself."

POSSIBLE UNIT THEMES OR TOPICS

Senselessness of modern world--briefness of life--man's lack of concern for his fellow man--where did we come from and where are we going?

BOOKS THAT HAVE A SIMILAR THEME

MACBETH, CATCH 22, CATCHER IN THE RYE

FILMS THAT HAVE A SIMILAR THEME

GOODBYE COLUMBUS--HELP, MY SNOWMAN IS BURNING DOWN--RHINOCEROS--YOU'RE NO GOOD--CARNIVAL--I'VE GOT THIS PROBLEM--A DAY IN THE LIFE OF TWO HOODS

QUESTIONS

1. Is the title appropriate for the film? Explain.
2. What is the significance of the descent to the stairs? The revolving door? The interspersed cuts of the traffic policeman, the tracks, and the waves?
3. Why does the boy continue running when the girl is shot?
4. What statement about life does this film make?
5. Does the film present a distorted view of life?
6. What can you learn about film making from this production?
7. Explain the "variation on a theme" conclusion.
8. What is the effect of the beginning and end of the film?

RHINOCEROS -- (color, 11 min., Mass Media Ministries, $12.50

ABSTRACT

Ionesco's play RHINOCEROS is parodied in this animated film. The three episodes show a man as he resists becoming a rhinoceros while people all around him are growing thick pachydermous skin. This highly sophisticated film should be viewed more than once in order to fully understand what it has to say. A familiarity with the play also is an aid. This film is recommended for adults and the more sophisticated high school students.

SYNOPSIS

An animated film, RHINOCEROS has the same theme as the Ionesco play of the same name. The film opens with our hero seated in a cafe thinking pleasant thoughts. The cafe is full. Women at a nearby table are chattering about food, fashion, and other trivia; a couple of men are discussing the classics; the men who are reading newspapers are all reading the same one. Pictures flash--a male model (as in an adertisement) is holding a bottle of Brand X wine. All the men in the cafe immediately are drinking Brand X wine. Next the model appears wearing a derby hat, and he is surrounded by many women. The men in the cafe disappear, but reappear all wearing derby hats. The conforming nature of the people in the cafe is very apparent. Suddenly, past this ordinary cafe filled with ordinary people walks a rhinoceros. Immediately, one of the men in the cafe changes into a rhinoceros.

The next episode takes place in the office where our hero works. The workers in the office are very bored. The secretary spends her time repairing her makeup and tends little to business. A clerk seems to be an automaton mechanically going about his work. The boss, an imposing man, enters the office and directs our hero to find something for him in the files. Startling enough, it seems there are rhinoceroses or at least their horns stashed in the immense files. The next thing we see is the boss--now a horrible-looking rhinoceros. Wishing to emulate the boss, the secretary becomes a sphinx-like rhinoceros, the clerk also takes on the form of a rhinoceros, and even the fly on the ceiling looks like one of the ugly animals. But not our hero!

The scene changes to a theater. A boring operetta gets no reaction from a zombie-like audience. The orchestra leader even pops a bag to get a reation. During a juggling act, however, the audience becomes a victim of rhinoceritis, comes alive, and begins to copy the juggler and his antics -- that is everyone stands on his head except you know who. The next step is inevitable. The orchestra leader becomes a rhinoceros, and the audience soon follows suit. Our hero is the only human lift in the theater. No, no, no! He is not going to change into a rhinoceros. He raises a sign which boldly states his feelings on the subject. But then a bird flutters by--a rhinobird. A little child with a balloon walks by, but he ,too, takes on the form of a rhinoceros. Our hero can fight no longer. He throws away his sign and gives into the crowd. A non-conformist can take only so much!

AUDIENCE

From the reaction of those viewing the film, RHINOCEROS should be shown to only the more sophisticated senior high students, if at all. Also, the film should be shown more than once. A familiarity with Ionesco's play RHINOCEROS was felt to be a prerequisite for the audience to benefit from viewing this film.

STRENGTHS AND WEAKNESSES

As mentioned before, this film should be viewed more than once. This can be a strength or a weakness depending on how the teacher handles the use of this film. The animation and color are very good. To some of the viewers the film was not one they cared to see again, either because they didn't understand it or because it was too much like other anti-establishment artsy-craftsy films. This viewer feels that RHINOCEROS is a clever film on non-confirmity.

POSSIBLE UNIT THEMES OR TOPICS

Drama--non-conformity--existentialism.

WORKS WITH PARALLEL THEMES

Ionesco, Eugene, RHINOCEROS

QUESTIONS

1. Is conformity a problem one only comes upon in the city or in business?
2. Why do people tend to criticize conformity?
3. What does this film say about the nonconformist?
4. What do you think is more important to an individual--being part of a group or being different?
5. When does reacting against conformity change from not conforming to one group to conforming to another?
6. Is a person who is different just to be different really an individualist?

YOU'RE NO GOOD

b&w, 28 minutes, Canadian Film Board (ASU Film Library)

ABSTRACT

Without attempting to lead the audience toward a clearly stated solution, this film follows a couple of days in the life of a teen-age boy who steals, then abandons, a motorcycle. We observe his relationships with his family, his girl, with a concerned social worker, and with society at large. This is a believable and mostly well-done film.

SYNOPSIS

Eddie, a teen-aged boy, sees a motorcycle and daydreams about the glory of riding it. Unable to resist, he steals it, picks up his girl friend, and goes for a ride, which ends when he abandons the motorcycle. He returns home later that night, stays only long enough for the audience to glimpse his unsatisfactory relationships there and his unhappiness at living on a low economic level, and leaves quickly upon discovering that the police are looking for him. On his way to the community house, he has several daydreams in which he sees himself as an admired hero. At the community house the social worker attempts to convince him that he should turn himself in. Eddie remembers how the social worker has helped him get his job as delivery boy, and in these flashback scenes we catch views of the affluent world of business power that Eddie glimpses on his rounds as delivery boy, a true outsider in that world. He does not turn himself in, however. Returning the next evening to his girl friends house, he is distrubed that she is not at home and imagines her in the arms of another boy. Returning to the community house, he finds her attending the dance, and talks with her, but she becomes angry that he has been drinking. The social worker tells him the police have been there searching for him and again urges him to turn himself in. A sort of panic reaction hits Eddie; he imagines himself unbearably trapped. The final scene, however, shows the police coming to pick him up as he waits with the social worker. He has decided to turn himself in.

AUDIENCE

Primarily recommended for a high school audience, but the film would also be useful for discussion with parents and teachers.

POSSIBLE UNIT THEMES OR TOPICS

Decisions---alienation---responsibility---daydreams---understanding ourselves.

OTHER RELATED WORKS

NO REASON TO STAY, THE CATCHER IN THE RYE, REBEL WITHOUT A CAUSE, STUDS LONIGAN, SECRET LIFE OF WALTER MITTY (story and film)

STRENGTHS AND WEAKNESSES

The main weakness in this film is the apparently inadvertently poor acting by the person playing the role of the social worker. While everything he says is understanding and while he appears to be genuinely intelligently concerned about Eddie, he comes across as an insincere, dewy-eyed do-gooder. Since Eddie trusts him, and eventually does what the social worker suggests, we assume this presentation of the character was not intended. As the other adults in the movie are either wretched parents or self-satisfied business types, the adult world doesn't fare too well, which biases the story somewhat unfairly since Eddie is far from a totally sympathetic character. Is there no adult in Eddie's world, other than a goody-goody social worker, who is worthy of emulation? Of course, Eddie's presentation as a not-all-good boy with problems makes the movie a good beginning for discussion of human motivation, other possible endings for this specific film, and other alternatives that Eddie could have chosen along the way. The film techniques used are good, particularly the quick flashback into his memory (a la The Pawnbroker), although some viewers at our review were confused at times between what was memory and what was not.

QUESTIONS

1. What was Eddie's approach to solving his problems?
2. What caused Eddie's antagonism between himself and the adult world?
3. Is there a difference between the social worker saying he wouldn't turn Eddie in, then telling Eddie he must do it himself?
4. Why do you suppose Eddie is unable to face reality?
5. How much responsibility for social adjustment rests with the individual teen-ager?
6. To whom did the song "You're No Good" refer ? Could some of the lyrics have applied to other characters than Eddie?
7. Was Eddie really no good? Explain.
8. Did the 'establishment' create Eddie's problem or was he primarily his own chief enemy?
9. In what ways could the 'establishment' (police, social worker, parents, employer) help a person like Eddie?
10. What are the pleasures and dangers of daydreaming?
11. Why is Eddie shown to be a part of the lower socio-economic group? Does this limit the point of the film in any way?
12. What are Eddie's alternatives at the end of the film?

THE PUSHER

b & w/17 minutes/Brandon Films $10.00

ABSTRACT

This is a film for the teacher who needs anything. It's a fantasy, a better than average ballet, and a good time filler. It can be ideal for a unit on propaganda, the born loser, Charley Brown, surrealism, Madison Avenue, Everyman, Casper Milquetost, or even the Christ image.

SYNOPSIS

In a nursery, two infants are lying side by side. Milk is proffered by the nurse and is immediately seized by the stronger of the two who had pushed the weaker to the other side of the playpen. Despite the weaker's wails, he is left unattended and unloved and thus begins our story. Next we find the two infants (who have by this time established their gender) as school boys. They share a desk and the stronger is gluttonously chomping on an apple while the weaker is diligently pursuing his "sums". The teacher calls for their work. Our stronger friend, having been summoned first, stealthily swipes his friend's work and pawns it off as his own. The teacher is duly impressed with his brilliance and pats him carressingly on the head. Now comes little Weaker's turn, and when he submits his which was not his, he is severely trounced. Thus passes the life cycle through both love and work.

Our weaker friend has, by this time, grown tired of being the 100 pound weakling, so he enrolls in the Pusher Academy. This is really a clinic where the specialty is elbow-firmation. Day by day he works like fury. The time for graduation approaches. It is the day of finals. In true epic fashion, he smashes the Push-o-meter and is graduated summa cum laude. The film ends as he rushes back to his old firm to push his old friend out of the executive suite where in the interim the Stronger had managed to ensconce himself.

AUDIENCE

It was generally felt that any audience might benefit from the film, but, in the case of students, a preface of remarks was thought paramount.

STRENGTHS AND WEAKNESSES

The film rates highly for its pantomine, effective music and sound, and photography. Unfortunately, the film was scratched. Moreover, unless students are prepared in advance, they can be distracted by the setting. One point worth pondering is whether physical revenge actually solves the problem of the film. This should be made clear to the students since success in dealing with the overdog can be done quite often by much more subtle means.

POSSIBLE UNIT THEMES OF PROJECTS

Propaganda, non-verbal communication

QUESTIONS

1. What was the purpose of the clinic?
2. How did the weaker man overcome his timidity? Did he do so realistically?
3. What is the place (if any) for the pusher in society?
4. What is the message of the film?
5. Do the meek really inherit the earth?
6. Does this film expound a philosophy? If so, what is it?
7. Do you agree with the film? Is this true in the USA?
8. What were some examples of the weaker being pushed around by the stronger?
9. Why did everyone work so hard to produce a strong elbow? Why the weak one especially? What did the weaker one then do with his arm?

10. How do young people learn to live in our society?
11. You must be in good condition to elbow your way through the crowd? Can this be acquired?
12. Does this film present a usual resolution to the problem it depicts?
13. Should underdogs have our sympathy? Are some people naturally underdogs?
14. Are some people naturally inferior? Does acquiring the strength to rise to the top make a person any more superior?

RELATED BOOKS AND FILMS

The Vance Packard series, MAN IN THE GREY FLANNEL SUIT, WHAT MAKES SAMMY RUN?, I CAN GET IT FOR YOU WHOLESALE.

OCCURRENCE AT OWL CREEK BRIDGE

b&w/27 minutes/Contemporary Films/$17.50

ABSTRACT

This is a film rendering of Ambrose Bierce's short story of the same name. Union soldiers prepare for the dawn hanging of a Southern civilian charged with attempted sabotage of a railroad bridge. The hangman's rope, tossed across a bridge beam that projects out over the creek, breaks as the condemned man falls. Beneath the water, the victim frees himself of bonds and boots and swims for safety. Swimming strongly and assisted by the current, he miraculously outdistances a barrage of enemy gunfire, plunges through rapids and falls, and finally hauls himself ashore far downstream. Elated by his escape and pressed by panic, he begins a cross-country run toward his plantation home. As he is about to collapse into his wife's embrace, the scene switches abruptly to the bridge to show the young man dangling at the end of the fatal rope.

SYNOPSIS

An owl hoots softly as it returns to roost from its night's hunting. Small birds stir and twitter among the trees as the sun's first beams stream through the misty forest. The camera comes to rest upon a small railroad bridge, where Union soldiers are grimly preparing to hang a Confederate civilian charged with attempted sabotage. The black-and-white scene is Matthew Bradyish in texture. A rope is flung over a beam that projects from the bridge over the creek. The noose goes over a handsome, young head; the victim seems composed. But as his thoughts fashion a mental image of his wife and home and children, a shadow of anguish clouds his features. He is near tears just as the plank is tipped and his body plummets downward.

The rope jerks and snaps, and the body plunges into the creek. An instinct for survival enables him to shed the cords that bind hands and feet and the boots that burden his motion. At length he breaks surface with a jubilant gasp for air. At this point there is an extreme foreshortening of time as the camera dwells for some minutes on the young man's euphoric realization of the delectability of life.

His reverie is abruptly shattered by gunfire. He swims for his life---under water--above water---miraculously untouched by the bullets that puncture the surface all around him. Strong strokes and the current soon pull him out of range of the guns. Near complete exhaustion, he is carried along, unresisting, through rapids and over falls. Completely spent, he drags his weariness into the sand at the edge of a quiet pool.

As he lies there, the wonder and sweetness of survival once more creep into his consciousness and produce a kind of joyous delirium.

A cannonball splashing into the water nearby once more breaks the spell. Impelled partly by panic, the young man sets out through thicket and forest on a barefooted run for home. Though there is no concrete evidence for it as an objective fact, the impression is strong in his mind that he is being pursued, but that safety lies ahead. He runs and runs, despite pain and spent strength, and runs until he passes through the gates to his plantation, breaks through into the clear to see his wife--so absolutely and ineffably beautiful, the essence and summation of life for him--moving toward him with open embrace. He runs now on momentum alone; security is within reach. Yet, he seems incapable of closing the final distance; it is as though he were running suspended in place. His wife, coming toward him--glorious, tender-smiling--is nearly within reach, yet just out of it, elusive and intangible.

In this extremity, the scene shifts suddenly back to the bridge where the noose has just snapped the young man's neck. His body dangles at the end of the rope out above the quiet water of Owl Creek.

AUDIENCE

Most teenagers and adults would enjoy this film because the story is captivating and the filming is exceptionally well done. It is a fine example of the pictorial short story and could be used to advantage in classes considering this topic. The film is appropriate for any classes devoted to the film or to literature.

STRENGTHS AND WEAKNESSES

1. The film has tremendous emotional impact. The absence of narration or dialogue of any kind require that the story line be borne by the action alone. That it succeeds in this is mute testimony to the excellence of its execution.
2. Some viewers thought the escape from bullets and water too improbable and, therefore, found that fact to be annoying and the film to be unconvincing. This, however, seemed to be a minority opinion.
3. The dream, or illusion, the young man experiences is subtly suggested, hinted at, at various points in the film. This seems to make the denouement all the more satisfying.
4. No one could have cast a better wife. She is the essence of loveliness.

POSSIBLE UNITS, THEMES OR TOPICS

Dreams--the nature of reality--survival--awareness--the uniformity of time--the nature of justice--contrast for emphasis--all's fair in love and war

BOOKS AND FILMS WITH PARALLEL THEMES

All the works of Ambrose Bierce--THE STRANGER--THE RED BADGE OF COURAGE--ALL QUIET ON THE WESTERN FRONT--closing scene of A TALE OF TWO CITIES--TO BE ALIVE

QUESTIONS

1. When does the dream sequence begin?
2. When did you first suspect the outcome?
3. Why the slow motion and garbled voices as the young man surfaces?
4. What can you say about the running without achieving the goal? The unattainable goal?
5. What is life worth? How is the value determined? Does this love of existence apply to all creatures, including animals and plants.
6. What in your life in important to you?
7. Whose side are we on during the story?
8. Is the hero a good man? Perhaps he might have planned the death of many Union troops. Is he really a hero?
9. Why are we sympathetic with the hero? Just because he has a home, wife, and children?
10. Could this story be told from the point of view of the Yankees?
11. Is all fair in love and war?
12. Does time move at a steady rate--in uniform linear fashion?
13. How much time does the story cover?

CARNIVAL

6 minutes/color/Brandon Films/$5.00

ABSTRACT

CARNIVAL involves its viewers in a ride on a merry-go-round; the ride and the film being about equal in time to an actual such ride. Instead of emphasis on the usual bright colorful lights and gay crowds, this carnival is seen through the eyes of one carnival-goer and plays up mostly the mechanical workings which make various rides possible. During the film the viewers hear no dialogue and see no characters except for a very brief glimpse of a very tired lady who, near the end of the film, appears to be waiting for someone.

SYNOPSIS

There is no plot to the film.

AUDIENCE

The consensus of opinion was that this film could be used to point out film making techniques to a class. It could be used in a humanities class to show the relationship between visual and aural impressionism. It could be used in any English class as motivation for writing or discussion of moods. It would be excellent in an English class for teaching point of view.

STRENGTHS AND WEAKNESSES

Because of the point of view in the film black and white photography seems to be a better choice than color photography. The excellent photography allows interesting observation of the mechanics of the rides from all possible angles. Juxtaposed against the merry-go-round rider are wooden ducks that bob and swerve in a pond of water. The use of fast cars and the shifting tempo of the music are also effectively used to emphasize the mechanics of the rides at the carnival.

Some viewers thought the music inconsistant with the subject matter.

POSSIBLE UNIT THEMES OR TOPICS

Non-verbal communication--point of view--film making techniques--discussion of moods--writing description--symbolism.

FILMS WITH PARALLEL THEMES

EYE OF THE BEHOLDER--ROCKING HORSE WINNER

BOOKS, SHORT STORIES, AND POEMS WITH RELATED THEMES

THE OX-BOW INCIDENT--THE SOUND AND THE FURY--THE PEARL--SILENCE--CHARLES--THE SURPRISE

QUESTIONS

1. Why black and white photography?
2. Describe how the carnival is viewed.
3. What kind of mood is created by the point of view?
4. Does this point of view conflict with the way you see a carnival?
5. What purpose is served by the tired lady who appears at the end of the film?
6. What is the purpose of the wooden ducks? of the one left at the end of the film?
7. Do you think the point of view in this film is symbolic of anything? Explain.
8. What is the geometric pattern of most of the rides viewed? Is this significant?
9. What is your opinion of this film?
10. Does the piano furnish an effective musical background or would another instrument be more effective?
11. Why are there almost no people in the film?
12. Is this the usual way we think of a carnival? What is different about the rides? The music? The action?
13. Did the music add to the movement of the film?
14. Could this film be construed as a commentary on life?

I'VE GOT THIS PROBLEM

8 minutes/b&w/Brandon Films/$10.00

ABSTRACT

The film opens in a stand-up coffee shop in a busy city, with a young man asking an attractive young lady to pass the sugar. He begins his conversation with the statement, "...I've got this problem,...," and the semantic epic begins. Their conversation evolves into a relationship which is portrayed in an unusual way by the film-makers. When the two are talking, they are sitting in front of a blank wall, and most of their ideas are portrayed by facial expressions. There are occasional flashes of the two characters on their dates, with the conversation continuing in the background. The conversations are largely about communications, and people's lack of sensitivity, and as they chatter on, it is obvious that they aren't communicating. Eventually their conversation evolves back to the man's original statement, "You see, I've got this problem," and dissolves, unresolved.

SYNOPSIS

Same as above.

AUDIENCE

The film requires a degree of sophistication and maturity, probably upper high school or college audiences.

STRENGTHS AND WEAKNESSES

The problem of communication is sometimes overstated, sometimes understated in the dialogue. The humor is subtle, but needed to break up the long stretches of dialogue.

POSSIBLE UNITS OR THEMATIC TOPICS

Human relations...semantics...cliches...human communication generalizations... listening.."crap detecting".

BOOKS WITH SIMILAR APPROACHES

CATCHER IN THE RYE, CATCH 22

MOVIES WITH SIMILAR THEMES

THE APARTMENT; HELP, MY SNOWMAN IS BURNING DOWN; POPPYCOCK

QUESTIONS

1. Is there any discrepancy between the statement of philosophy and the reflected pattern of the life of the two young people?
2. Why does the girl say, "Kiss Me" at the end of the film?
3. Does the film reflect the typical teenager?
4. Are the two people able to communicate at the end of the film?
5. Is the message real?
6. Why is their conversation inane?
7. Is the film humorous?
8. Do you think it was honest? Do people really talk like this?
9. Why do the actions of the two poeple keep contradicting what they say?
10. What is their problem?

PASSION FOR LIFE

85 minutes/b&w/$32.50/Western Cinema Guild, etc.

ABSTRACT

How to teach effectively might be the basic idea behind the film PASSION FOR LIFE. As a new teacher, Geraud Pascal uses progressive teaching methods with his students taking them outside the classroom--causing some dismay in the small French village--and succeeds beyond any feeling of realism in teaching them everything. Even the use of subtitles does not detract from the feeling of suspense that the film generates as M. Pascal finally wins everyone over.

SYNOPSIS

PASSION FOR LIFE concerns a teacher who begins his career in a small French village sometime following World War I. The film begins with his arrival in the place and the villagers' reaction (mostly cool) to his presence. The teacher finds the school depressing: the physical plant is in very bad shape, and the old former teacher expresses a stern, traditional view of discipline with primary emphasis on memorization. As the new teacher begins, he rejects rote and stresses instead the soul of the child; a teacher's duty he believes, is to find the child's personality. Winning over most of the students by having the teacher's platform chopped into firewood, he fails with only one boy, Albert, a three-time failure from the former teacher. The remainder, he inspires by creating curiosity through a relaxed manner. Eventually, however, the boy is won over when the teacher gives him a camera and shows that he accepts the boy as a human being.

The film continues by showing the children learning from all sorts of practical situations--setting up a dynamo in the creek, watching parents at carpentry and shoemaking, searching for fossils in the rock quarry, and other experiences outside the classroom. Unfortunately these methods caused hostility from not only the former teacher and his daughter (who still taught the female students of the town) but also from some of the townspeople who resented the children's observant and inquisitive manner. The conflict comes to a head when the teacher brings a printing press into the classroom and the children print rather embarrassing details about the townspeople lives. When the City council attempt to oust the new teacher, he promises that he will leave the village if one of his students fails the government examination given French students. Naturally all the students, including Albert, pass the final examination and the teacher is therefore a success.

AUDIENCE

Probably the most common use of the film is its showing to future teachers in college. Obviously, however, all teachers and administrators might benefit from a viewing of this film, and seeing it wouldn't hurt new school board members either. Parents interested in education (and some uninterested ones) could also profit from this film.

STRENGTHS AND WEAKNESSES

Technically the film is in poor shape: the sound track is scratchy, and the film has a number of splices. The content of the film is obvious and romantic. Although radical innovations may be necessary and praiseworthy, they do not always succeed, and the person using this approach must face the possibility of being fired or of being ignored. The new teacher's situation of the first day is ideally presented; not everyone can win over all the students the first day of school. Also no one person could possibly get all the desired responses from the students and react well to all the situations in the way that Geraud Pascal did. The end was highly dramatic in a very unbelievable way.

This is not to say that the film cannot benefit viewers. If the above comments are kept in mind, the viewers, remembering that it is obviously a propaganda film, can thoroughly enjoy and be inspired by M. Pascal's teaching techniques. The acting was well-done and gave some impression of realism--the feeling that anyone could accomplish some of these goals.

POSSIBLE UNIT THEMES OR TOPICS

The most obvious theme of the film is a comparison of "traditional" and "new" teaching. Perhaps by necessity the theme is rather moralistic, and a kind of "how-to-teach" sort of thing whereby the future teacher might realize the importance of discovering the soul of the child.

FILMS THAT HAVE PARALLEL THEMES

TO SIR WITH LOVE--UP THE DOWN STAIRCASE

QUESTIONS

1. What were the characteristics of the "traditional" philosophy? Of the "new" one?
2. Why was the teacher successful? Why, then, was he opposed when his methods were obviously working?
3. Did the townspeople have any justification at all for their attitudes and actions?
4. How realistic was the film? What detracted from the realism?
5. Would the teacher have "failed" if Albert had not passed the examination? Why?
6. Do you sincerely believe that M. Pascal was completely right?

CORRAL

12 minutes, b&w, Contemporary Films, $5.00

ABSTRACT

If the purpose of this film is to show how a horse is broken, then it is not worth seeing primarily because the film points out that the pony is already half-broken. Moreover, lack of narration or sounds of the struggle between the man and the horse certainly diminish any instruction it could have given in that area.

The film does show, however, that there is much poetry even in such a physical act as taming a half-wild pony. The background music, the only sound throughout the film, is well suited to the movements of both man and pony.

More subtle, but still a valuable way to use this film is in showing that without discipline there is no learning. The horse, although wild and free, is unproductive, perhaps even a drag on "society" (at least in the eyes of the cowboy). The horse, like the cowboy, must learn a certain amount of discipline if he is going to "pull his own load." At the end this discipline has been achieved; the horse becomes useful in his environment and harmony exists between man and beast.

SYNOPSIS

A Canadian cowboy and horse pick their way across the plains in search of half-broken ponies. After finding a herd, the cowboy with the help of a dog drives the horses to a corral where one animal is singled out for riding. After some tense moments the horse is roped and tethered to a post. The cowboy gently persuades the pony to allow a hackamore or bitless bridle to be placed on his head. The saddle is then cinched into place and the cowboy, not without considerable effort, mounts the horse. The horse breaks into an aimless gallop across the plains with the rider giving him his head. Eventually, the horse tires and allows his rider to direct him back toward the corral.

AUDIENCE

From the point of view of a cowboy taming a half-wild pony, grade school audiences might enjoy this film most. From the standpoint of music and motion as poetry, then junior and senior high students might be an appropriate audience.

STRENGTHS AND WEAKNESSES

The length of the film might be a little short to adequately instruct or motivate the audience. Color, narration and sounds of the struggle between the man and horse could help the film depending on one's objective for showing it.

POSSIBLE UNIT THEMES OR TOPICS

Man against beast--discipline--the key to learning--life as poetry

FILMS THAT HAVE PARALLEL THEMES

MY FRIEND FLICKA, CALL OF THE WILD, DREAM OF THE WILD HORSES, MISTY

BOOKS THAT HAVE PARALLEL THEMES

SMOKEY, LITTLE BRITCHES, THE HORSE CATCHERS

QUESTIONS

What is freedom?
Is anyone or anything really free?
Does freedom to do something take a certain amount of self-discipline?
Could some "enslavements" be better than some freedoms?
Does man have the right to take away the freedom of animals?
Where does discipline come from?
Do most people need more discipline?

THE WEAPONS OF GORDON PARKS

28 minutes, color, Contemporary Films, rental $25.00

ABSTRACT

This film is a biographical short on the book by Gordon Parks, A Choice of Weapons. The weapons Parks uses are his camera, typewriter, and piano to make his statements about life and its meanings. The film includes many still photographs by Parks when he worked as a Life photographer. This film would be very useful for a study of the black man in America today. This film generates a great deal of interest in this very talented man.

SYNOPSIS

The film has no plot but is put together in such a way that Parks becomes an individual that the viewer would like to know better. The viewer sees Parks at his typewriter describing vividly a scene which conveys Parks' ability to bring a scene into sharp focus for the listener. Parks also brings to light his particular point of view. As Parks arranges slides on a slide viewer, he discusses his boyhood and his pictures as an extension of himself. He relates briefly some remembrances of his childhood and lessons taught to him by his mother. Sensitive color prints of black children help to make his recollections real and warm. Street scenes of Harlem, where he struggled to find work, add to the viewers' appreciation of what Parks had to go through before he became recognized. The film does not attempt to fill in many gaps and questions but moves on quickly to the successful writer in his home composing music at the piano. Here we see a beautiful wife and talented children, almost too perfect to be believable. The contrast of the terrible poverty in many of Park's pictures made in Rio de Janerio and the affluence in his own home seemed somewhat jarring to this viewer. The film has great merit, however, and would probably be very useful in the classroom.

AUDIENCE

The majority of viewers stated high school audiences would enjoy this film. Some viewers included junior high students and college students.

STRENGTHS AND WEAKNESSES

The photography was outstanding. Parks was shown to be a sensitive and talented man through the film media. It would be difficult to view this film without wishing to become better acquainted with Parks and his work.

Some viewers stated the film did not seem to be a sincere communication about Parks. This might have been due to the "family scenes" which appeared too good to be true.

POSSIBLE UNIT THEMES OR TOPICS

The film appears to relate most directly with autobiography or biography. It might also relate to a comparison of point of view or a study on Black culture.

QUESTIONS

1. Who is Gordon Parks?
2. What is Gordon Parks' attitude toward being Black?
3. What influence did family and religion have on him?
4. What does the title mean?
5. Who is the "enemy" in the film?

6. How does Parks now fight inhumanity?
7. Why does Parks identify with the condemned man?
8. Why does Parks not become the condemned man?
9. What enabled Parks to "make it"?

FILMS WITH RELATED THEMES

FLAVIO
TO SIR WITH LOVE
LILIES OF THE FIELD
FELICIA

LADIES AND GENTLEMEN
MR. LEONARD COHEN
THAT'S ME

BOOKS, SHORT STORIES, AND POEMS WITH RELATED THEMES

THE LEARNING TREE and A CHOICE OF WEAPONS by Gordon Parks
"Valedictorian" and "The Streets of Memphis" by Richard Wright
"Dick Gregory Laughs It Off" - Langston Hughes' poetry
FINDING MY WAY, an autobiography by Borghild Dahl
THE INVISIBLE MAN
BLACK LIKE ME
A PATCH OF BLUE
COOL WORLD
ONE POTATO TWO POTATO
SOUL ON ICE
MANCHILD IN THE PROMISED LAND
AUTOBIOGRAPHY OF MALCOLM X

SATURDAY SYMPHONY

b&w/8 minutes/Brandon Films/$7.50

ABSTRACT

SATURDAY SYMPHONY is a delightful excursion in which football is set to music. The plays, exercises, reactions of both the players and the spectators are given a fresh perspective by being set to music such as THE LIGHT CALVARY OVERTURE, THE DANCE OF THE HOURS, WILLIAM TELL, and other popular light classics.

SYNOPSIS

The film has no plot. It is merely a sequence of situations set to music.

AUDIENCE

The delight of the film is obvious and could easily be shown to any audience.

STRENGTHS AND WEAKNESSES

The selection of music for the subject matter was especially good, and the humor portrayed came through in a light, gay manner. The use of black and white film was very effective; although in some places the photography itself might have been better. Towards the middle of the film the editing might have been a little smoother, but on the whole the film was well done.

POSSIBLE USES AND RELATED THEMES

SATURDAY SYMPHONY might be used to teach film making and especially the technique of editing to music. It might be used to teach comparison. It also might be effective to use with irony, humor, awareness, point of view, and sports. It is also a good film to show for enjoyment only.

SUGGESTED TITLES OF RELATED WORKS

THE BASE STEALER--THE PITCHER

QUESTIONS

1. Does the film say anything about people's attitude towards music?
2. Do you like the combination of music and activities? Why or why not?
3. Why use classical music in an unclassical situation?
4. Do you think the music fits well?
5. Would you choose another kind of music? Why or why not?
6. Can sport be used in teaching music? as a symphony?
7. Does music reflect life?
8. Does life reflect music?
9. Could you put music to your life?
10. Did you recognize any of the music?
11. Did you know any of the teams that were playing?
12. Why is the film funny?

2

THE STRINGBEAN
17 minutes / color and b&w / Mass Media Ministries / rental $15.00

ABSTRACT
An elderly and very lonely French woman finds some creative outlet in growing a beanplant. Filled with the wonder of it all, she transplants the bean in a beautiful public garden. Although the plant is soon ripped up by the gardeners, the old lady takes one bean from the plant and starts the whole process over again. A beautiful film with some excellent color photography interspersed with black and white shots, for very good reason. The old woman, at first unattractive, rapidly becomes very beautiful, something that might or might not appeal to young people. The film is not just an exercise in geriatrics, but rather a comment upon the indomitable spirit of man.

SYNOPSIS
An old French seamstress, played by Dr. Marie Marc, sits at home. In a b&w scene, she puts some dry beans in a bowl, waters them, and then walks down a dismal hall, down an endless winding staircase, and out into the light. In a color scene, she goes to a large and beautiful park and sits at a park bench, luxuriating in the splendor of the flowers. As she comes near home, we have a b&w scene in which she takes a potted withered plant from a trashcan, returns to her room, removes the dead plant, places one bean in the flowerpot, waters it, and then puts the pot on a ledge in the sun. As the bean grows and time elapses, the film intercuts b&w shots of the woman at home with color shots of the sun and sky beaming down on the beanshoot. She eventually returns to the park and transplants the bean in with the other flowers, grinning triumphantly as she works. The woman, in a color scene, returns to the park and watches her beanplant grow. One day, she is in the park when workmen discover the beanplant and they rip it out and toss it aside. The old lady, now radiantly beautiful to the viewer in all her sadness, removes one bean from the discarded plant, and returns to her deadly apartment to plant another stringbean.

AUDIENCE
Almost any student, from early junior high through college, would benefit from seeing the film, as an example of film-making, as an example of acting, as an example of man's ability to rebound in the face of adversity. The film may move a trifle slow for some students, and the younger the kids, the more likely a teacher would need real preparation for viewing the film.

STRENGTHS AND WEAKNESSES
Excellent photography and wonderful acting on the part of the old lady. The actress' use of her hands was compelling and intriguing. Symbolism is obvious (as is perhaps some of the use of the b&w and then color work), but it would be fun to use with students. Effective soundtrack music. The lack of dialogue worked well. Words couldn't have made any better case for the old lady than the lack of words did.

POSSIBLE UNIT THEMES OR TOPICS
The spirit of man can overcome any obstacles--the problem of the aged or any displaced group in a society--man's drive to live--man's need to create or bring some reason or beauty into his life--autobiographical or biographical writing or reading--loneliness--alienation and anxiety--

BOOKS OR FILMS WITH PARALLEL THEMES
Mansfield's "Miss Brill"--Updike's THE POORHOUSE FAIR--Barrie's THE OLD LADY SHOWS HER MEDALS--NAHANNI--THE SHAMELESS OLD LADY

QUESTIONS

1. Why did the director use both black and white and color photography? What would have been gained or lost by shooting the entire film in either black and white or color? What was significant about the shots done in b&w as opposed to those in color?
2. What about the stringbean plant did the old lady value so highly? What did it repreeent at first, and what did it represent later?
3. Was the old lady happy at any point in the film?
4. Why did the director or the scriptwriter decide to use no dialogue at all? Did you notice the lack of spoken words?
5. Does the old lady represent only the elderly or does she represent other groups, old and young?
6. What does the concluding scene, where she picks a bean and replants it, tell you about the old lady, her life, and her purpose in living?
7. Did the character or the appearance of the old lady change as you watched the picture? If yes, how so?
8. Can an old lady really have the capacity to begin again and again? Is that what the film-maker is saying, that life is fighting back when you can't really win?

SILENT SNOW, SECRET SNOW
b&w/17 minutes/Brandon Films/$10.00

ABSTRACT

SILENT SNOW, SECRET SNOW chronicles a young boy's progress to madness through his retreat from the everyday world into a world of his own. Taken directly from a short story of the same name by Conrad Aiken, the narration and dialogue were combined to create a powerful and moving film. In addition, the black and white photography reflected the general mood of the calmness of the boy's private world in the falling snow and the intrusion of the other world reflected by the voices of the teacher and his parents.

SYNOPSIS

The film begins with a scene of barren trees in late fall as one looks up and circles. At that point the scene flashes to a globe in a classroom and the classroom situation superimposed on Paul's daydreaming about hearing the postman that morning. A flashback shows Paul in bed listening for the postman and not being able to hear him because of the snow. Time loses its significance as the scenes of snow falling contrast with the scenes of bleak barrenness. Some time during the next few days at breakfast his mother questions Paul about his withdrawn manner. Then they suggest that he needs a new lamp (the problem might be due to eyestrain). Meanwhile the sound of the snow becomes clearer to the boy and the postman's steps more muffled. He sees snow inside the house and longs to tell people about the "delicious" progress but is immediately checked by a secret power. One day he doesn't hear the postman until he reaches Paul's door and wonders what will happen now. That same evening his parents have a doctor to examine him. The snow keeps calling to him, and he runs up to his room, finding his room filled with snow. When his mother enters forcing the snow to leave, he shouts to her that he hates her. The snow returns, opens up as a flower, and becomes a cold seed - all the time coming closer to Paul.

AUDIENCE

Since the audience for this flim must be fairly sophisticated and perceptive, probably mature high school and college students would benefit most from a viewing of this film.

STRENGTHS AND WEAKNESSES

Some criticism has been made about the dialogue and narration of the film, that the narration should have been in Paul's voice and that the dialogue is too stilted. The viewer will have to determine these points for himself. Both narration and dialogue are well understated and complement the visual part of the film. The black and white presentation enhances the effectiveness particularly the transfer from scenes of very heavy snow to a barren landscape. The blurring of the parents' voices in contrast to the clarity of Paul's part of the dialogue blends with the contrast between blurring and clarity of the visual part of the film.

POSSIBLE UNIT THEMES OR TOPICS

Film making--discussion of what insanity is to the students--communication

BOOKS WITH PARALLEL THEMES

SILENT SNOW, SECRET SNOW--THE IDIOT--DIBS IN SEARCH OF SELF --I NEVER PROMISED YOU A ROSE GARDEN

QUESTIONS

1. What does the snow mean to the boy? What would it mean to Paul's parents if they knew about his involvement with it?
2. Could Paul's parents and the doctor have helped him? If so, how?
3. Can daydreaming ever be beneficial? Was Paul's?
4. Are the parents really as forbidding as they are made to seem in the film? If they aren't, why do they have this role?
5. When did you realize that something was happening with the boy?
6. What symbolic significance does the snow have?

THE EYE OF THE BEHOLDER

25 minutes / b&w/ ASU Film Library

ABSTRACT

"Everything is relative" seems to be the general idea, as seen through a day in the life of Michel Gerard, of the film THE EYE OF THE BEHOLDER. The basic idea, is that no one really knows what a person is like except himself. Although dated and obvious, the film can create questions in the viewer's mind about how much of the "truth" a person actually sees and how much of what he sees is colored by what he wants to see.

SYNOPSIS

The film THE EYE OF THE BEHOLDER begins with several visual gimmicks - the shell game, different perspective on cubes, and ink blots. From that point the film switches to five different views of the same man: his mother calls him a good son; the waiter describes him as a ladies' man; the taxi-driver refers to him as a hood; his landlord feels he is a lunatic; the cleaning lady fears him as a murder. Each person explains why he or she feels the way he does. At this point the man, Michel, tells his own story. He wants to paint a 20th century madonna and keeps searching for the right model. When he finds her at the restaurant, he asks her to pose; the waiter, however, feels he is making a different kind of appointment. The following morning he is so excited about going to his studio that he is alomst rude to his mother. She maintains he doesn't listen to her; he claims he tells her about finding the Madonna, but she ignores him. In the cab he is concerned only with plotting the painting so the taxi-driver assumes he is a hood. When talking to the landlord, Michel is so ecstatic that the owner of the building assumes he is violently insane. When the "Madonna" arrives, she is drunk and when she clings to him, he knocks her down. The paint spills, making the snoopy cleaning lady believe that Michel had killed the woman. The scene of the disrupted studio and the seemingly dead woman is shown at the beginning of the sequence to create an impression in the viewer's mind contrary to the "truth." The ending of the film shows the girl stalking out the door, turning around only to say, "Mr. Gerard - a square."

AUDIENCE

The most obvious audience for the film would be eight grade through seniors in high school. The lack of subtlety in the film would make college students less responsive, and the subject matter might be too sophisticated for elementary school students.

STRENGTHS AND WEAKNESSES

The film is obviously an older one as shown by the clothing and hair styles of the actors; this quality might detract from interest. The basic weakness within the film, however, is the implication was that one person does know the truth-the man who experienced the entire episode. It should be pointed out that Gerard's version is only another aspect of reality.

The film is obviously "loaded," and the repetition of dialogue and situations gives the viewer a feeling that the film is a bit heavy-handed. This quality may be a strength, though, because the film could be used with younger students, particularly in junior high school. The viewer is given the idea that his point of view is only one of many and not the only way to perceive a situation.

POSSIBLE UNITS OR TOPICS

Study of stereotypes and propaganda--unit in reports, inferences and judgements--use in composition, possibly observations for descriptive writing--perception in poetry unit.

RELATED BOOKS, FILMS AND POEMS

TWELVE ANGRY MEN--CARNIVAL--"In the Woods"

QUESTIONS

1. Does any one person ever know "the truth"? If not, why not?
2. What personality does each of the five people judging Michel seem to have?
3. What determines what each person sees about himself and other people?
4. Take a situation you have been involved in and show how you feel other people viewing this situation (mother, teacher, friend, etc.) might describe this incident.
5. How is the beginning of the film (skill game, cubes, etc.) related to the longer episode about Michel Gerard?

ADDRESSES OF FILM DISTRIBUTORS

B'NAI B'RITH
590 North Vermont Avenue, Suite 217
Los Angeles, California 90004

BRANDON FILMS
Western Cinema Guild (West Coast distributor for Brandon Films)
244 Kearney
San Francisco, California 94108

CANADIAN CONSULATE GENERAL
510 West Sixth Street
Los Angeles, California 90014

NATIONAL FILM BOARD OF CANADA
Many commercial film distributors handle the films of this group, for example, CONTEMPORARY FILMS (see below for the address). Write CONTEMPORARY for rental prices.

CONTEMPORARY FILMS
1714 Stockton Street
San Francisco, California 94133

EASTMAN KODAK FILMS
Audio-Visual Service
Advertising Services
Rochester, New York 14650

MASS MEDIA MINISTRIES
1714 Stockton Street
San Francisco, California 94133

MODERN TALKING PICTURE SERVICE
1145 North McCadden Place
Los Angeles, California 90038

PYRAMID FILM PRODUCERS
P. O. Box 1048
Santa Monica, California 90406

YOUNG FILM MAKERS' EXCHANGE
Film/Media Center for Communications
Drexel Building
16th and Moore Streets
Philadelphia, Pennsylvania 19125